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FEBRUARY • 1939

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FEBRUARY • 1939

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home movies

PUBLISHED MONTHLY BY
VER HALEN PUBLICATIONS
6060 Sunset Blvd. Los Angeles, Calif.
Phone GRANITE 6414
New York Office: EVERETT GELLERT
11 W. 42nd St. Lackawanna 4-6798
Chicago Office: C. N. BURRIS
55 E. Washington Street -:- Phone State 1100

Vol. VI February, 1939 No.2

Contents

Cover photo courtesy 20th Century-Fox

I'VE GOT A PROBLEM 42
THE READER SPEAKS 44
BACKYARD MOVIES 46
"INSOMINIAC," MONTH'S BEST PICTURE *by The Editors* 49
EVERY AMATEUR CAN SHOOT THIS CONTINUITY *by Stanley F. Martin* 50
LET'S ADD SOUND TO OUR HOME MOVIES *by Meyer Frieberg* 51
EDITING GAVE ME FOUR SWELL PRODUCTIONS *by Joseph Jantsch* 52
LET MINATURES COME TO THE RESCUE *by E. M. Liebscher* 53
TITLE BACKGROUNDS 54
ADDITIONS TO "HOME MOVIES" TITLER *by George Cushman* 55
TELL ME WHAT'S WRONG WITH MY FILM *by the Editors* 56
AND NOW A FEW "DREAM ACCESSORIES" *by R. E. Merville* 57
SHOOTING AN INTERIOR FROM THE OUTSIDE *by R. E. Worstell* 58
INDOOR LIGHTING CHART 58
WITH AMATEUR CLUBS FROM COAST TO COAST *by Club Secretaries* 59
EXPERIMENTAL CINE WORKSHOP *by Contributors* 62
MARCH OF INDUSTRY 64
TITLE TROUBLES 66
"MOVIES OF THE MONTH" 71
EXPOSURE METER GUIDE 74

Entered as Second-Class Matter, May 6, 1938, at the Postoffice at Los Angeles, California, under the Act of March 3, 1879.
Subscription—U. S. $1.00 a year. Canada $1.50 a year. Foreign $1.50 a year. Single copies 10c. Foreign single copies 15c.
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I'VE GOT A PROBLEM

READERS: *This department is for your benefit. Send in your problems and our technical board of professional cameramen will answer your question in these columns. If an answer by mail is desired, enclose addressed stamped envelope.*

Reversal Film (P. A. Newman, Lafayette, Ind.)

All 8mm and 16mm film is Safety Film. In this fact is not mentioned in advertising it does not mean it is not safety. Safety means it is not explosive as is the film made on a nitrate base. Safety film has an acetate base and is very slow burning. All Eastman and Agfa reversal film includes processing. Some of the film offered independently does not include processing.

Eastman 16mm Reversal Film cannot be used in 8mm cameras, as it is not perforated for 8mm use.

Fades (P. A. Newman, Lafayette, Ind.)

You can fade out a scene in several different ways. If you are shooting with a large lens opening you can make a fade by closing the lens down while you are shooting. There is a chemical called Foto-fade which you can use after your film has been processed by bathing the film in this chemical according to instructions. The third method is to use a fading glass while shooting. These glasses are clear at one end and gradually become opaque at the other. You slide this glass across your lens while you are shooting. Harrison and Harrison of Hollywood and E. M. Reynolds of Cleveland make fading glasses.

Fundamental Book (J. R. Nickson, Chicago)

Possibly the best book for you to read is the Eastman book, "How to Make Good Movies." This has a great deal of fundamental information that will prove valuable to you. It will also give you some of the information you ask in your letter in a more complete manner than we can give it to you in a letter.

Viewer (N. J. Garrison, Pasadena, Calif.)

You will find the new Eastman Viewer very good for 8mm film. We are sure it will not scratch the film or this firm would not market it. You will find that the leading equipment manufacturers attempt to make their materials as fool proof as possible. They want all users to get benefit and pleasure from the equipment. Poor equipment does not find a ready market and is a black eye to a manufacturers. The responsible firm stays away from this sort of equipment.

Film Scratches (E. R. Robertson, Spokane, Wash.)

Scratches on film may be caused by either the camera, projector or during rewinding.

Inspect the gate on both your camera and projector. These should be inspected from time to time and cleaned. If hard particles of emulsion happened to be sticking to them, do not use a knife or other hard object to clean the gate, use a piece of wood something like the manicurst uses for cuticle. You can get scratches in rewinding if there is a grain of dirt adhering to the film and you cinch the film tightly by pulling it so that it pulls tightly over itself. Some do this when film is wound loosely.

Lamp Wattage (E. Lowry, Kalispell, Mont.)

We would not advise that you use a 750-watt lamp in your projector. It is not built for a lamp of such high wattage. This means the lamp itself will burn out quickly, you are endangering your film by burning it, and also the excessive heat will make it curl. If you attempt the 750-watt lamp, do not try a still picture with it.

Eastman Developing (L. Eldon, Kansas City, Kan.)

The Eastman Company develop their 8mm film on a different machine than they use for 16mm film. However, they use the same developer. They must use a different machine because of the narrowness of the 8mm film, which goes through in a 16mm width, requires two photo electric cells, one for each side, instead of one control as is used in 16mm film.

Drum Development (H. P. Benn, Stevens Point, Wis.)

In your home reversal work the trouble may be that your drum is not going deep enough into the developer.

As a general rule, a developer that is agitated takes less time than a tank developer which is not agitated. How-

• *Turn to Page 77*

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The READER SPEAKS...

Negative and Positive

Here's an interesting phase of movie laboratory work that has eluded the Home Movie maker. It is using the negative and positive system. It has not been in so great favor because the results usually are grainy, but some argue that if the miniature camera users in the still field can get fine grain developers, why can't the cine filmers. H. R. Wendelken shoots the opening gun.

Sirs: You may do me and possibly others a great favor by requesting all the followers of the negative-positive method to call for consideration in the columns of HOME MOVIES.

I would be interested in knowing the methods and developers used by others. What they consider the best fine-grain developer and method for this type of work. In view of the fact that there are practically no reversal panchromatic emulsions available for home development, and indoor shooting more or less requires film that is sensitive to more than one color and also that it be fast, I am interested in working with negative-positive methods.

H. R. Wendelken.

Developing Idea . . .

Here's a chap who has done some real research in the chemical question of developing fluids. What he has to say is interesting.

Sirs: In your November issue the question is raised as to developer. I have a system using the following items. You can note the results and may get little better answer than you published.

Using a 3 compartment stone crock of 1 gallon capacity each section, with a standard type positive or negative developer (no caustic), metal racks. film reasonably clean. Developer mixed 48 hours before using, use at 65 degrees and hold it there; we find the following:

For each 300 ft., approximately, we find a loss in developer of about 6-8 ozs. moving rack to washer then to hypo (mixed 3 lbs. to gallon which gives a complete fix in 1 minute) we observe no loss or gain in water or hypo, but we do find that after 3000 ft. of film the hypo has slowed down so as to take 3 minutes for a fix, then we discard.

On the above basis you can see as long as you keep adding 6-8 oz. for every 300 ft., approximately, you can keep up constantly for 8 hours a day and never lose your developer, if you stop, the soup may last as long as a week if held at 65 degrees covered and left in the dark. This information we have had to work out ourselves; never been able in 20 years to get it from any source. The above is real and not theory.

In closing let the writer say you have the best ——book ever put out for fun, money or marbles, keep it up.

M. Linwood Fraser

Filmers Beware . . .

Reader Bell tells us he detected a hazard in contributor Brook's item about a "Control Panel" published in the December issue. Of course, we also like Bell's first paragraph about ourselves.

Sirs: As a new reader of your magazine I should like you to know I consider it the best I have seen for the Amateur Movie Fan.

I should like to offer a friendly criticism of an article by Edwin Brook in December issue. The "Control Panel" described in the Experimental Cine

• *Turn to Page 78*

Let's Get Together

• I would like to have some kindly amateur in the locality of Los Angeles supply me with short shots (black and white 16mm) of the following subjects:

1. Palm Springs.
2. Santa Barbara Mission.
3. Hollywood street scenes, including good shot of Plaza Hotel.
4. Beach and coastline scenes of the beaches nearby Hollywood.
5. Well known movie stars homes.
6. Tijuana, Mexcio, scenes and also San Diego scenes.

On a recent trip to the coast, my films of the above subject matter became damaged and I would very much like to have them made for me in order to complete my travel film.

Will be glad to pay any amateur for the film used, and in return will furnish him with shots, as per order, in and about this locality including, of course, Chicago.

Any help will be more than appreciated. J. Benson Ball, 159 W. Main St., Benton Harbor, Mich.

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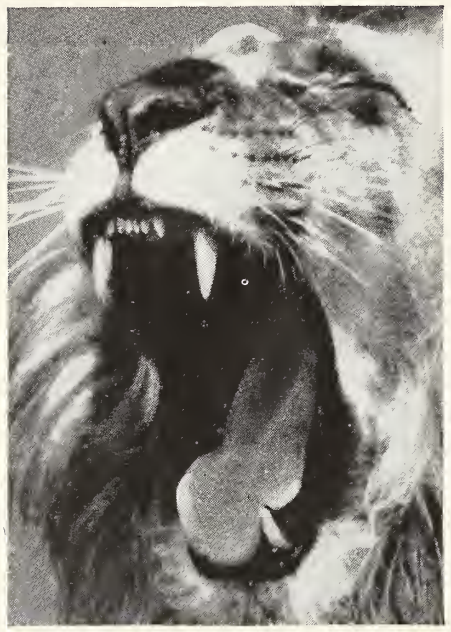
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• BACKYARD MOVIES •

Homespun Reel

We all have assorted shots of friends, relatives and acquaintances that we do not know what to do with. In editing we usually cannot find a suitable place to include them. The splicing of these shots all on one reel is not a new idea. Such a procedure, however, does not make the picture entertaining. But, if we take shots, and select shots that we have already taken that characterize our subjects, and edit them with titles that characterize them, we shall have a reel of pictures that are unusually entertaining and amusing.

For example, suppose you have a friend who plays the piano well and is best known for, and associated with, that accomplishment. Then for a title use: "Dick Pounds the Keys," and in the corner of the title include a small picture or cartoon of a piano being beaten furiously. Open the scene with a semi-long shot of Dick at the Piano, then a semi-close-up, a close-up of his hands, and close with another semi-closeup.

If you have two friends who go everywhere together, title your scene: "The Inseparable, Cal and George." In the corner of the title include a small article such as handcuffs or something that suggests inseparableness. Use long shots, closeups, or what you wish, and inject comedy by having their coats buttoned together, or something of the sort.

If one of your friends is a magician, make the title tricky. Have your friend perform a trick, and close the scene by having him vanish (stop the camera while he leaves the scene).

If your subject is an author, use a book-effect title, and take shots of him at a typewriter. If your friend is an aviator, use a title with sky background, and take shots of him climbing into a plane and other aero scenes.

There are many advantages of using this method. First, you have a chance to try those unusual titles you have always wanted to make, but had no excuse for using. Second, you have a place to put those shots of your friends and relatives you have already taken. Third, you can show what all your friends and relatives look like and act like without showing pictures that are immaterial as your introductory shots have characterized him and will either accent or contrast with the other shots you already have of him. Fourth and very important, you will have a reel that has entertainment, variety, unusualness, and comedy.

This reel will be one of your favorites if you remember to characterize your subject both in title and scene. The introductory shots should show the subject doing what he is best known for.

Howard Hansen

"Friendship" Reel

As the title indicates, this reel is being made up entirely of my friends. I am making it, however, in their own homes which gives me varied backgrounds.

Each member of the group gives me his autograph on a standard size sheet from a book I have for that purpose. When more than one person is in the scene they all write on the same sheet. A short title is made of the autograph and inserted just ahead of the group or person.

As much care as possible is exercised in trying to get each group as characteristic as possible. For instance, if there is a new baby in the family, the activity in the scene is centered around the baby. If it is a new dog, the dog is the center of interest. If one of the principals is devoted to the piano, the piano plays an active part in the scene. Not only are the autographs a prominent part of the film, but the film is also properly titled.

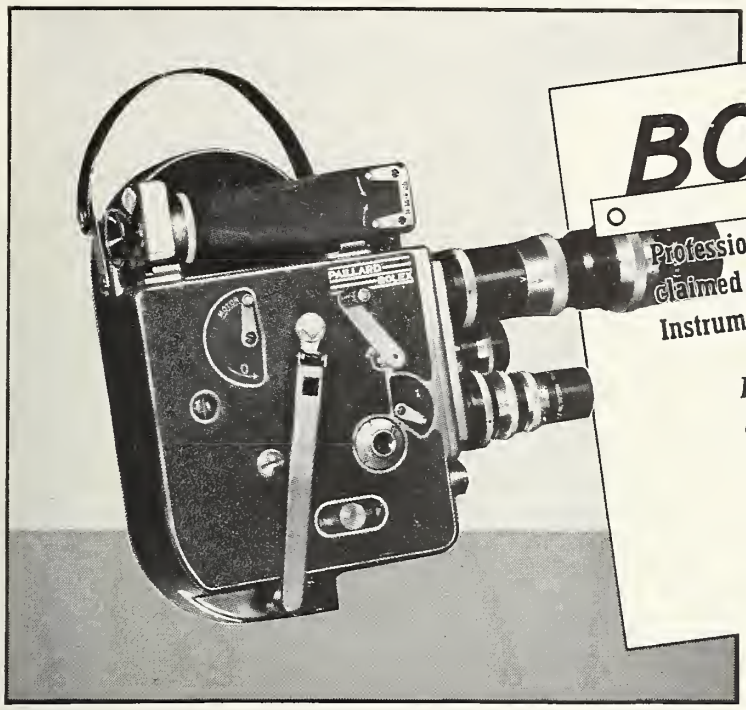
A movie such as this never ends and you have a definite plan for shooting your friends instead of in a haphazard fashion. Many scenes will be outdoor around the homes of friends.

R. C. Harlan.

FREE

● For ideas or suggestions af what the averoge omateur con shaat, and which we print, we will give either a 100 ft. 16mm or a 50 ft. 8mm silent subject selected from the cotolog of any Library or Producer odvertiser in HOME MOVIE magazine.

Many ideas do not moke feoture length continuity orticles. Far these briefer suggestians and ideos we will give you any library subject you select as offered obove. For ideas that con be converted into a Feoture Scenaria Article we will give twa rolls of Panchromotic Film. Address your suggestians to BACKYARD MOVIES, care of HOME MOVIES, 6060 Sunset Blvd., Hollywood, Calif.



BOLEX because

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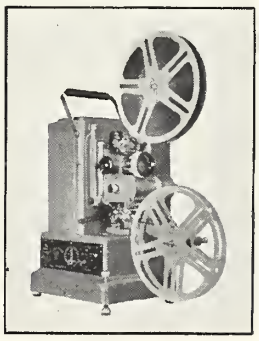
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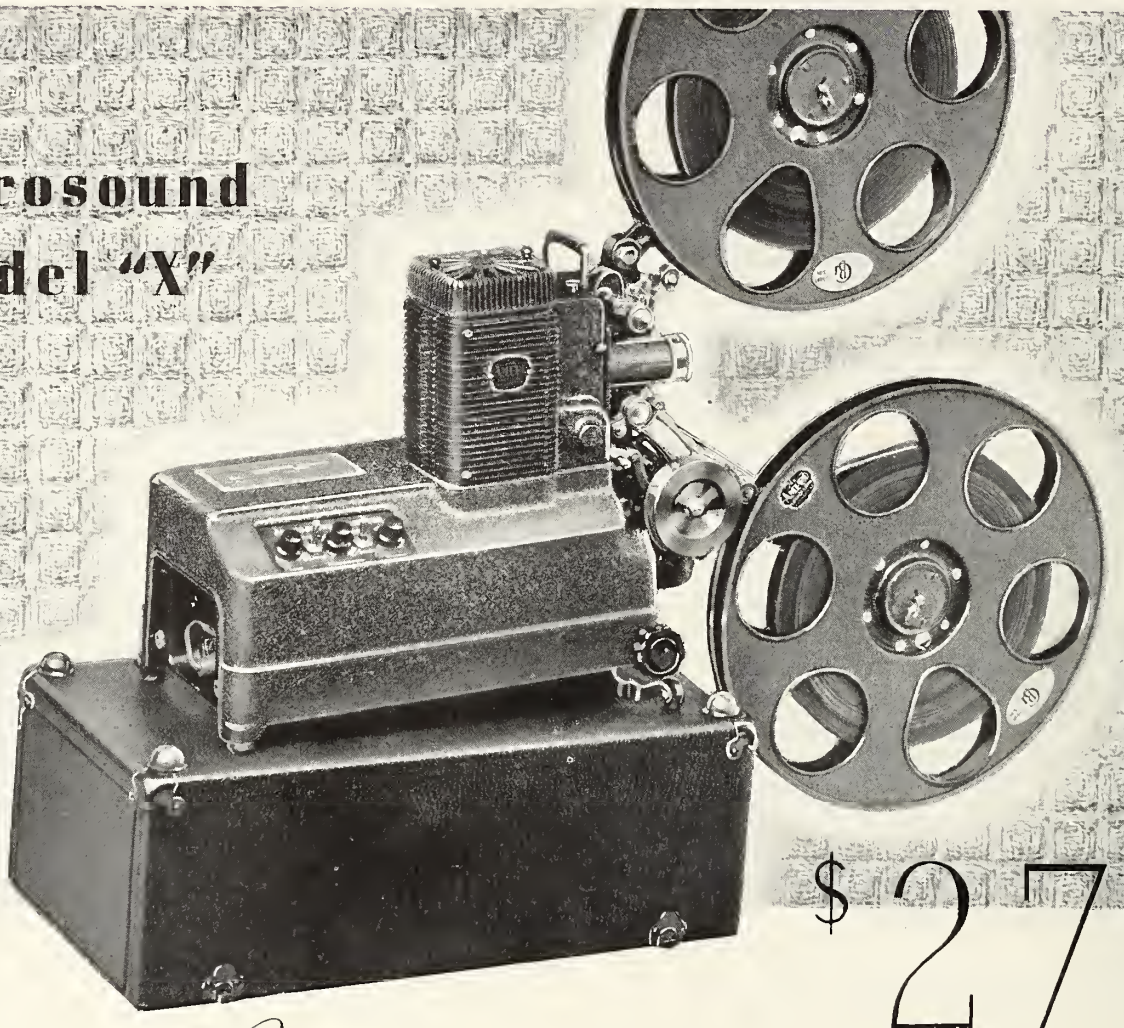
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FEB -7 1939

HOME MOVIES ... Published in Hollywood . FEBRUARY 1939

Reported by
THE EDITORS

"Insomniac" Month's Best . . .



SEVERAL elements made this the "Movie of the Month" Story, continuity, directing, acting, editing and camera work. After that there isn't much left to talk about.

The picture is in 8mm, 200 ft. in length and was made by M. R. Armstrong of Los Angeles.

There are a few trick shots that help pep it up. Double exposure, lap-dissolves and fades.

Low key lighting used throughout kept the feel of the picture. Spot lighting accented the action. Key lighting from a lamp alongside of the bed kept the picture true.

The picture opens with a shot of a door concentrating on that portion adjacent to the door knob, then as he lights a match the door knob and keyhole are spotted.

As he enters we get from his actions that he is tired. Looks at bed. There is a box on it. A card on box indicated it is a birthday present from his aunt. He opens box and finds a pair of pajamas. Pajamas are put on. Here lap-dissolves hastens action. There is business of fixing bed, then as he sits down to slide in, he jumps up and pulls pin out of seat of pajamas. In bed he tosses. Then lights lamp, looks for book and tries to read. Again tries to sleep, no success. Gets up, goes to bath room, opens window and takes food out of window ice box. Goes back and eats.

Here some rather interesting camera work was done as it was taken from a high angle. Also when entering bath room a piece of business was inserted showing him getting big toe caught in a mouse trap. Could have been accented a bit more by showing close-up of mouse trap before toe enters.

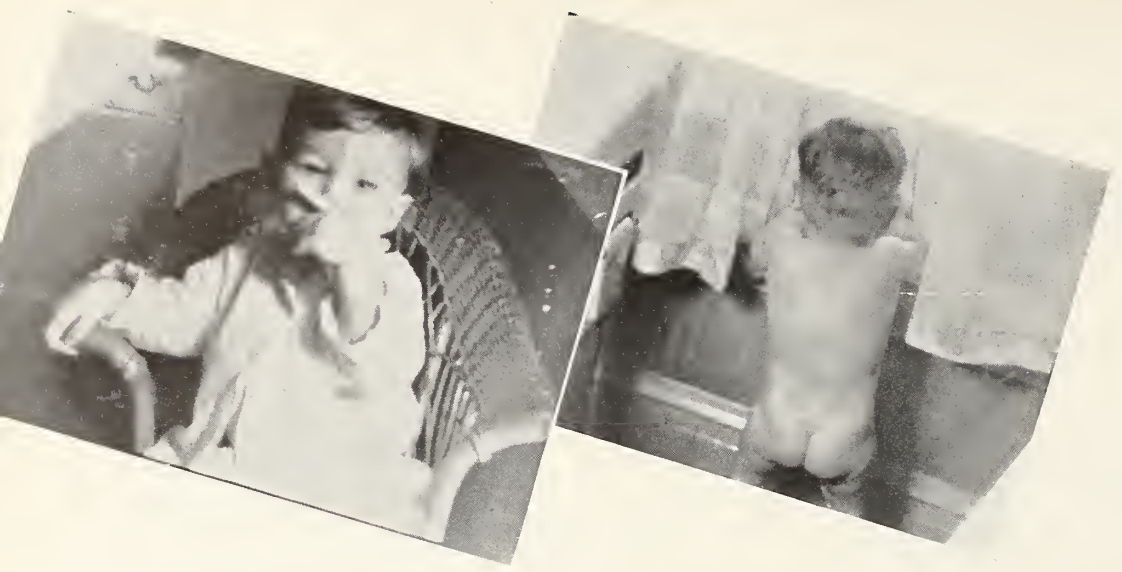
After he is finished with eating he puts remaining food under bed. Cut to white mice on floor. He tosses, then goes off to sleep. Nightmare of white mice cavorting on his chest. Another double exposure of someone in misty effects jumping up and down on his stomach. He has a hard time awakening. Turns on light, pulls lamp and it pulls out of wall socket. Room in darkness and he attempts to find wall outlet. With match he finally conects lamp again. Here business of light flashing on and off a few times indicates fumbling with socket.

Back to bed again and picks out another book. Close-up of book shows title to be "How to Sleep." Truck back as he reads, then a close-up of a few lines of the book which advises that victim close his eyes, snore and in other ways simulate sleep.

He tries it, but it doesn't work. This is done in close-up and semi-close-up as is most of the picture. He reads further in the book and it advises a mild form of exercise. He gets up and tries a bit of tap dancing. Back to bed and he falls asleep. But is disturbed by a bell ringing. Grabs the alarm clock, but when turning light on sees it is only 3 o'clock. Grabs the phone, and it is wrong number.

He is just about to fall off to sleep again when he hears water dripping. A cut to dripping water hydrant. He pulls bed clothing over his

• *Turn to Page 72*



• A baby is the world's best actor. Here are a few enlargements from an 8mm movie.

Authored by
STANLEY F. MARTIN

Every Amateur Can Shoot This Continuity

FOR many moons I had been searching for what I chose to call an "open work" home movie scenario—one that instead of limiting my efforts to a set line of action and number of scenes would allow elaboration of story and episode to my heart's content, or at least to the limits of my film budget. Coupled with this desire was that common amateur yen to do some trick editing, emulate the professional movie tricksters of Hollywood. Not to a point, however, of aspiring to turn out the "Topper" type of juggling camera and characters. Just a little samething to satisfy that strange itch which, I imagine, hits all of us when we get near an editing board, a bottle of film cement and a pair of shears.

Admittedly, I set no easy goal for myself. For a long time the nearest I came to such an "open work" chance to shoot and edit was a vacation film. But that hardly scratched the itch. I continued to hunt for the story and at the same time cudgel my own cranium to bring one forth. That continued cudgelling finally brought forth something. At least the editors of HOME MOVIES join me in thinking so, for they have awarded me those coveted rolls of pan film, bid me pass on the idea to the rest of HOME MOVIES' amateur family.

What I present here is the way I see the story. The beauty of it is that any other amateur can take the idea, hold on to but the opening and closing pegs on which the action is hung and shoot as they please in between.

The trick shooting and editing itch should be well satisfied with the "split stage" or "split scene" work which I suggest here and to which the central action of the story lends itself. It simply means that one-half of the frames of certain scenes show one type of action while the remaining half shows another.

Some may recognize the method under the name of "masking," for that is all it is. It is accomplished in its first step by using a sunshade. A black piece of paper is put over one half, from right corner to left corner. The action desired for half of the scene is then filmed. Then you rewind that particular footage, mask the other half of the shade and photograph a different action or scene for the footage—thereby "splitting in" two related but different courses of action and episode. Now for the scenario:

MAIN TITLE: "Junior Visits Grandma."

SCENE 1: Establishing medium long shot in living room of a young married couple, Fred and Jane Jones. Fred is struggling to close a suit case. Jane is finishing dressing Junior. When Fred, ruffled by his efforts, looks up and calls Jane to help him with the suitcase, she puts the baby's cap on, deposits him on a bed or divan, goes to help Fred close the stubborn bag. They get it closed finally. Fred starts out of room lugging it. Cut to

SCENE 2: Medium shot in another room. Jane putting on her hat. Fred comes dashing into scene. He picks up a small baby's canvas bassinette or crib, of the kind used to hang in an automobile for a baby. He hands it to her. Cut to

TITLE: "Please hurry, dear . . . take this to the car. I'll get Junior. Grandma will be worried if we're late." Cut to

SCENE 3: A new and wider angle as Jane hurriedly takes the bassinette and darts off scene one way. . . Fred the other. Cut to

SCENE 4: Medium shot on Fred hurrying through living room toward Junior on divan. He stops suddenly as he sees a large basket of fruit on the table which they have forgotten. He grabs up the fruit in his arms, hurries back the way he came with it, forgetting all about Junior. Cut to

SCENE 5: Outside house on Jones' car. The bassinette has been hung. Jane is getting into front seat. Fred with fruit clutched in his arms heads into scene, puts the fruit among a lot of other luggage on the back seat. Cut to

SCENE 6: Closer shot. Fred leaning in the car fixing fruit basket on the seat. Jane is settled with her back to him, powdering. She half turns, urges him to hurry. Cut to

SCENE 7: Medium wide shot on car, Fred and Jane. Flustered with his efforts and her urging, he dashes around to driver's seat, jumps in. Cut to

• *Turn to Page 68*

Authored by
MEYER FRIEBERG

Let's Add Sound to Our Movies — It's Easy . . .

WHAT can be done about adding sound to the 16mm or 8mm projector? It has no doubt occurred to a great many that incidental music, effects and narration will make a world of difference and great improvement in the entertainment value of home movies. This fact is obvious, so no more time will be spent in discussing the advantages of sound versus silent films. We assume that you are interested in adding sound, in some manner, to films you have either made yourself, borrowed from a friend or rented from one of the existing libraries.

The question facing every home movie maker is, what is the most simple, least expensive and at the same time entirely adequate set-up?

An adequate set-up consists of not one but two dual-speed turn tables, with a pick-up arm for each. It must, however, be understood that any modification, such as a single turn table and pick-up is permissible in order to get started. To continue with the two turn table set-up, we have provided a fader control which will permit the operator to fade out either record, and fade in the other record, or a microphone at will. It must appear obvious that a complete selection of music, sounds and narration are thereby possible, as well as a combination thereof. The idea being that you can set up an effect or music record on one table while the other is playing, or vice versa, and bring in vocal narration at will, all over the same amplifier system. There should be no sudden clicks or breaks in the sound system to interrupt the attention of your audience. All of which combines to present a professional type showing, and one that is really entertaining.

The heart of such a system is of course the amplifier. We have designed an amplifier that will appeal to every home movie exhibitor, because it is particularly designed for the express purpose and not merely adapted from a large, costly, high-powered public-address system. Our amplifier has complete provision for the gradual switching (fading) of the two turn tables and the microphone. It definitely has sufficient output for its purpose, which is, namely, high fidelity reproduction of music and voice suitable for the average living room in the average home. It has not been designed to fill a long-sized auditorium, but its results will be surprising if at any time you from necessity must use it in such an assemblage.

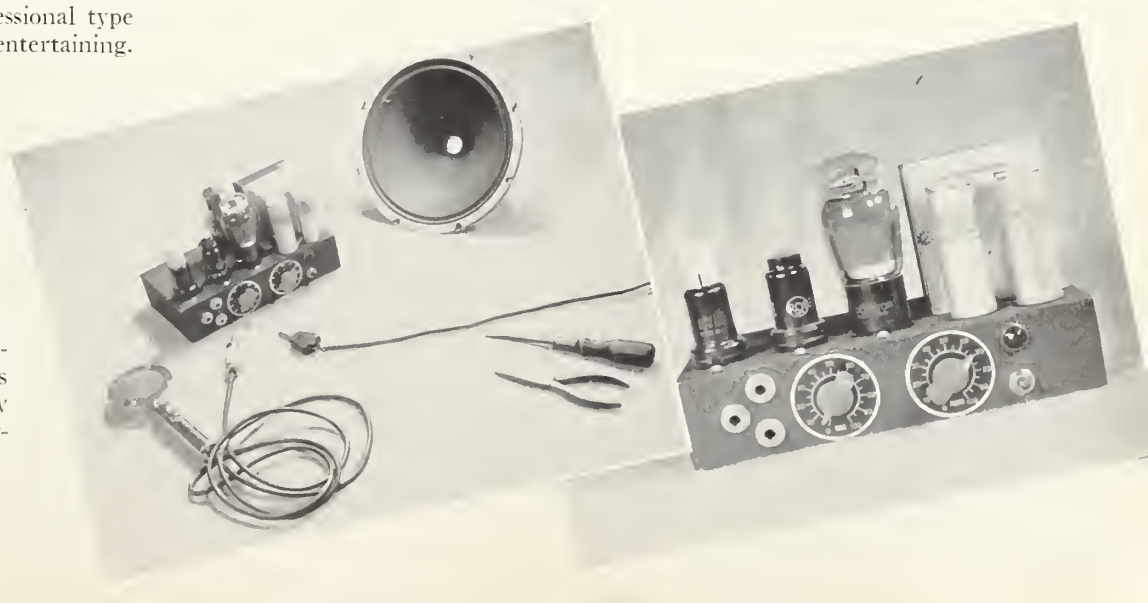
This amplifier will provide you with a full five watts of undistorted output into a 10-inch loud speaker, a combination that is more than sufficient to reproduce the deepest bass passages of music in your home, without shaking the chandelier from its hanging. As a matter of fact, the amplifier contains only four ordinary receiving type radio tubes, complete. It is built and contained in a chassis and protective cover, only 6x6x9 inches over all. It is designed to operate from the usual 110-volt A. C. 50-60 cycle. The use of the most modern design, namely, reverse-feed back, with low cost resistance coupling makes possible fine performance at the lowest cost. Reverse-feed back is the newest development that has come from the sound laboratories. In non-technical language, all of the above can be summed up in a sentence—you, or anyone who will follow directions, can assemble and construct, in your own home, the amplifier as well as the balance of the equipment.

The amplifier section should cost you in the neighborhood of $15.00 and this cost will include the tubes as well.

A 10-inch loud speaker for this amplifier

• *Turn to Page 67*

• Turn tables are not shown in this layout. They will be included in the diagram building plans next month.



Authored by
JOSEPH JANTSCH
Photo, Craig
Movie Supply Co.



Editing Gave Me Four Swell Productions

Two years ago this Christmas a motion picture camera and a projector came into my home. Immediately the camera went into action. The photofloods illuminated my Christmas films to a very satisfactory conclusion. From that first motion picture Christmas, through the winter into the spring, through the seasons of summer, fall and winter again, and forward again through another year the camera recorded the family history.

At the end of two years of more or less sporadic filming I found the following assortment of film reels staring me in the face:

An unrelated assortment of Christmas scenes distributed among three reels.

Five snow scenes distributed among three different reels.

About fifteen unrelated scenes of my three-year-old boy scattered throughout ten different reels.

About four scenes of cats and dogs distributed among four reels.

Scenes of our auto tours distributed among eight different reels.

Scattered scenes of sailing, boating and swimming in five different reels.

Six reels of films taken during a visit to my old home.

Four scenes of kite flying and airplane gliding in two different reels.

About fifteen feet taken of my parents over eight years ago—my father now no longer living—with my old 9½mm Pathex camera, but which I had retaken with my 8mm from a translucent screen titler on which I had projected the old film with my old Pathex projector. As the texture of the screen was somewhat coarse, the results were somewhat shady and rather indistinct, yet clear enough to show what the scene was about. It showed my parents walking through the waving cornfield on their farm.

The above list may give you a faint idea what a conglomeration of scenes I had on hand. Not a single one of the reels contained a full set of related subjects. Now, it was my job to place my many unrelated scenes into some form of continuity so as to relate a story which would be not only a source of pleasure to the family but also one of interest to our friends and acquaintances. I had before me enough material for four complete 200-foot reels.

Reel one was taken care of easily. The various scenes taken during the visit to my home town were sufficient to fill the entire reel after the titles were added. Thy needed only a proper arrangement of sequence and titling to make an interesting story. As I was arranging my continuity, I happened to remember the odd and end fifteen-foot film of my parents in the corn, and decided that would be a good scene with which to begin the big reel. That led to the arrangement of the title to read, "Old Memories of Home Beckoned Across 2000 Miles." The lack of clear detail of the scene proved to be an asset in accentuating the bygone years. This proved to be an admirable introduction to the reel showing my visit to the old home. Another odd and end proved to be a comical and surprising ending. I used the scene of myself sitting in my arm chair with a bandage around my forehead and taking some medicine to cure my cold. The title preceding this scene stated, "Back Home, But Oh, What a Headache." That scene is always a big surprise and consequently brings a hearty chuckle from the audience.

Reel two was also taken care of easily. This happened to be one of our 1000-mile trip into Oregon and the Pacific Coast. Many of the scenes were arranged in order of their occurrence and consequently found their places eas-

• *Turn to Page 76*

• An essential part of editing is the breaking down process done with a viewer to locate and isolate scenes.

Authored by
E. M. Liebscher
Cine-optical Engineer

Why Not Let Miniatures Come To The Rescue..

Suppose the script for your next "home movie" production needed a good healthy "crack-up" to make it more thrilling—suppose it needed a realistic earthquake, flood or fire to keep your audience from catching up with some much needed sleep.

What to do about it? Give it to them! "The show must go on." Do you think the studio bought the City of Chicago just to set it on fire? That R-K-O Productions got the loan of the Empire State Building in New York for "King Kong" to roam around on while real army planes shot at them as they buzzed around his head? It was done in miniature.

When asked to tell you something about miniature or "table-top" shots, as you call them, it brought back memories of the days when I was connected with this class of work and other "special effects" in the studios.

Many a hearty laugh was had by all at some of the "Rube Goldberg" set-ups we had to "pull out of the bag" at the last minute. A "Rube Goldberg" is studio jargon for the brainstorms of the seasoned technician who is told to rig up a "train wreck" and "dynamite a dam," has only some chewing gum, a few hair-pins and a ball of twine to work with and his "lunch hour" to do it in!

Rube Goldberg is the cartoonist who draws the "crazy invention" cartoons such as an "automatic cigar lighter," something like this: "Feather tickles mouse, who starts running on treadmill, which in turn rubs sticks together, starting fire with which to light cigar."

Talk about fun! It was a shame to take the money on pay day. If you haven't done any miniatures you've missed half your life! There's no reason why you can't do it, if you have a camera and a garage, basement or backyard. Try it by all means; once you get into the spirit of things and "hit a stride," it's a cinch. It will keep you "on your toes," train your mind to think fast when needed, and "invent Rube Goldbergs" as a second nature. Especially if your wife catches you in the middle of a miniature with the goldfish bowl or "lion-izing" the family cat with the electric razor she gave you for Christmas—you'll have to think fast!

Now, let's get out the "bag o' tricks" and dump its contents for you to start . . . you need an "earthquake," the scene (in the foreground) shows the earth cracking, then opening up a wide gap, with shacks falling into it, the "high tension" electric wires are "shorted" and are sparkling furiously against an overcast sky for a background. Fire breaks out, a large gas-tank blows up and a dam breaks to add to the horror of it! What could be sweeter? It's as good as "in the can" (jargon for an o. k. scene, wrapped up in the film-can).

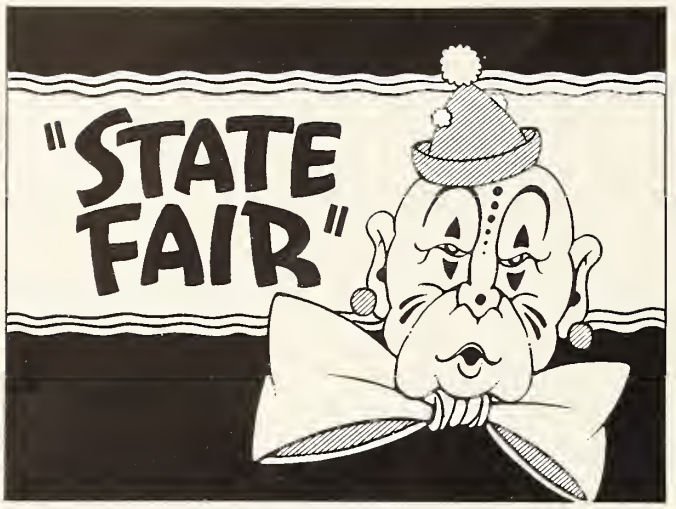
All right, let's go! Take those two shoe-box covers over there and put them on your "table-top," in the foreground, so that the ends meet, and attach a string to both the other ends and let it hang over the edge of the table. Throw about three inches of dirt from the garden on top of the box-covers, with a few stones scattered around for "boulders." Now some shacks along the top, directly above where the ends come together, as this will be where the gap opens up. A "road" or two, with carts, etc., (from the dime store) some twigs for "trees" and other "props" lying around.

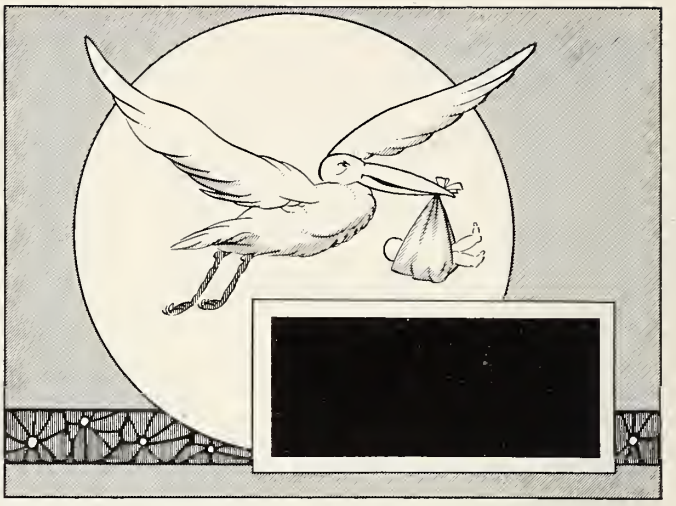
Now, your "high tension wires" (poles or towers, made of hay-wire and a pair of pliers) put the "towers" or "poles" in several places on a hill in the background and string them with thread, for "wires." Down the center (or next to) the towers or poles, put a "fourth of July" safety sparkler; stuck into the dirt of the "hill," with a hidden fuse. On the other side of the "set," another small hill on which is a "gas tank" made out of a small sized condensed milk can painted on the outside to look like the steel girders of a real gas tank. Under this can you put a small firecracker and a piece of celluloid (this is the "fire" and "explosion"). The fuse of the firecracker is attached to the fuse on your sparklers. Now a "dam" in the form of a paper sack (cut off the top) and paint the end or side like the stonework and blocks

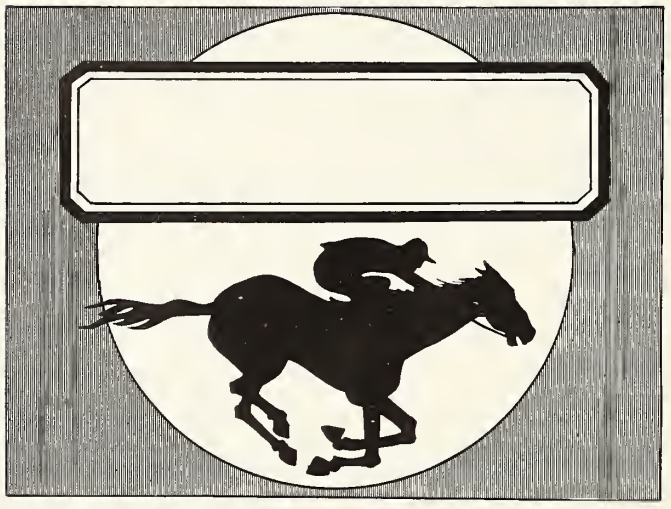
• *Turn to Page 70*

• Water and train scenes are popular in miniature cinematography. Here are marine and railroad views enlarged from 16mm.

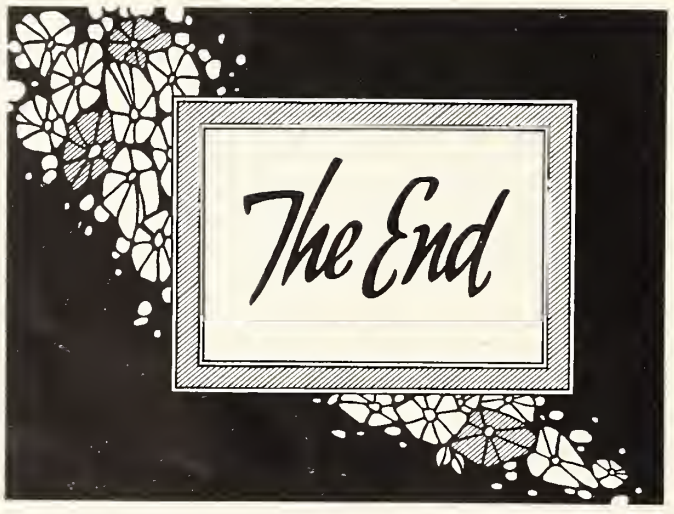














Title Backgrounds For You . . . . . .

• The Editors will welcome suggestions of wording for titles thot will have o wide appeol ond con be used by the majority of amoteurs . . . .

THE Editors of HOME MOVIES inaugurate a new service to its readers with this group of title backgrounds which will be a monthly feature during the winter.

The backgrounds were made small enough to fit the standard typewriter titler and, of course, can be used with those titlers that are adjustable.

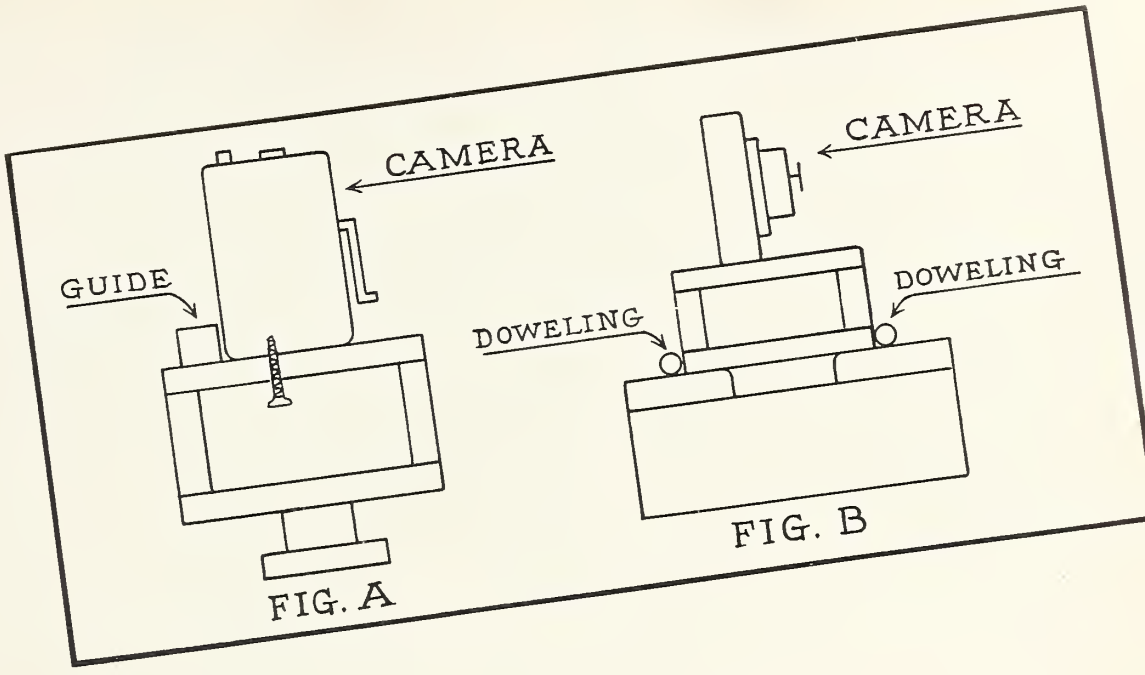
Space has been left in some to insert your own wording.

What do you think of this service? How can we improve it for you?

We will welcome suggestions for design or wording, but try to keep the wording down to the suitable number of words or letters and also let it cover a subject that has a wide appeal so that other amateurs can also use it.

Timely subjects will give you tailor made lettering for your main titles by sending the suggestion to us. If it has a wide appeal we will have our artist incorporate it in a group of suggestions.

Authored by
GEO. CUSHMAN



A Few Additions to "Home Movies" Titler . .

SINCE the description of the Home Movies Magazine Titling Stand appeared in the November issue, and the concluding installment in the December issue, we have received hundreds of comments, both pro and con, from readers everywhere who have built this titler.

We are, of course, pleased that most letters extended favorable comments on the titler as a whole, but those who so kindly sent criticisms and suggestions for improvements are perhaps of more importance since they tend to make our early plans much better.

What appears to be the greatest stumbling block for most workers was how to focus the lens for small titles at a close distance. On page 394 of the November issue, just below the distance tables, we stated, ". . . if the worker wants to use small title areas, such as those of typewritten titles, he merely pushes the camera up to within eight or ten inches of the board, that's all . . ." We were, of course, talking about the titler itself, and did not mean that no other adjustment of the titler would be necessary. As for the camera lens, any amateur knows that the lens must be focused carefully. If the regular camera lens will not focus at this close distance (and most of them will not) then some means must be resorted to in order to obtain an image in sharp focus.

To do this, the focal length of the lens must be increased. This means that we must place the lens closer to the subject without moving the camera itself. Those having removable lenses can do this, placing washers or shims between lens and camera, thus extending the focal length the required distance. But what about lenses which are not removable, or which do not even have a focusing mount? Can these lenses be used in such close-up work?

Certainly. This may easily be accomplished by the use of a portrait lens. A portrait lens is an additional lens placed in front of the regular taking lens on the camera. These additional lenses are also called front lenses, auxiliary lenses, copying lenses, "second" lenses, close-up lenses, but whatever they are called they all do the same work. These auxiliary lenses are usually preferred to shims and washers since so many camera lenses are not removable, and also because they are easier to obtain, easier to calculate, and in the opinion of many workers, easier to use.

Such lenses can be purchased from your dealer, or, if he cannot supply you, from the local optometrist or even the spectacle department of a ten-cent store. The price will vary, but should not be over a dollar. Some amateurs have secured chipped lenses from optometrists which, although useless for the making of glasses, are perfectly O. K. for use as a front or copying lens.

The worker should ask for a spherical lens and see that it is made of clear white glass, not tinted. The power of these lenses to bend light rays is measured by their "diopter" rating. A lens which will focus an image at 40 inches is said to have a rating of 1 diopter. A lens focusing an image at 20 inches is a 2 diopter lens; at 10 inches, 4 diopters; at 8 inches, 5 diopters; at 5 inches, 8 diopters, and so on. From the above it will be seen that the diopter rating times the distance in inches always equals 40.

Thus if your title is 10 inches away from your camera lens, a 4 diopter lens will be needed to place the title in sharp focus. When using front lenses the camera lens is always set for infinity, and although theoretically a slight increase in exposure is necessary, it is so small that it may be disregarded. A few exposure tests might be wise however.

As for holding the auxiliary lens in front

• *Turn to Page 74*

• Above is illustrated two suggestions for improvement in building Home Movie Titler



Reviewed by
THE EDITORS

Tell Me What's Wrong With My Film

PICTURES awarded two stars or more are given leaders which are attached to the film when it is returned. One star is Fair, two stars Good, three stars Very Good and four stars Excellent.

If we make enlargements for publication, we will send you the enlargements, also the negative from which we made the enlargements.

When sending your film in for analysis, please advise what camera you used, speed of lens, whether you used tripod or camera was hand held, filters, exposure meter, other accessories and how you made your title. While this information is not essential to having your film analyzed, we like to pass it on, as other amateurs are interested in what the "other fellow" is using and how he makes his pictures.

Detailed reviews are sent by mail to the cinefilmer submitting his film.

• A few of the tauches in the picture "Spring Fever" reviewed in this issue. Even the washing of windows . . . ar was it a windaw braken by a baseball. . . Enlarged from 8mm.



Spring Fever
50 ft. 8mm G.F.B. ★ ★

CONTINUITY. The record of a day in Spring. Titles are a great help. Picture opens with a title informing us that some people like nature and visit the park. This is followed with many views of the city park, flower beds, lagoon and other views such as fish pond. From this it swings into informative titles that tell us some like "Swing" and we see a young fellow and his playmate swinging a baseball bat and then a cut to children swimming. Title informs us others like to ride and we see boys on a bike and others like to rest and a few girls in grass resting alongside their bikes. We find others playing golf and so on into various recreations. This continuity could be utilized by practically every cine filmer by editing his outdoor action scenes into the same type of picture.

The picture winds up by the filmer admitting he is just a "pansy" and he cuts to a big colored close-up of a pansy then to himself lying on the ground snoozing with his hat over his eyes to shade them from the sun. The picture ends.

PHOTOGRAPHY was good, clear, steady and in focus at all times. A few more closer shots would have helped and especially large close-ups of the characters involved if they could have been secured. These could have been just flashes but would have been helpful.

EDITING. Very good indeed. This picture could easily have been boresome and tired the audience but the quick cutting, and not too quick, helped it immensely. It kept interest in every scene, although nothing of great importance happened.

TITLING. Titling was one of the important factors. It told us what was happening and why. The Spring Fever touch was kept throughout by the wording and the activity that fitted the wording.

EQUIPMENT. Keystone Camera with f2.7 lens, Leudi exposure meter. Titles home made on home made titler. For close-ups shims were used back of lens. Titles were printed according to suggestions in Mr. Cushman's article.

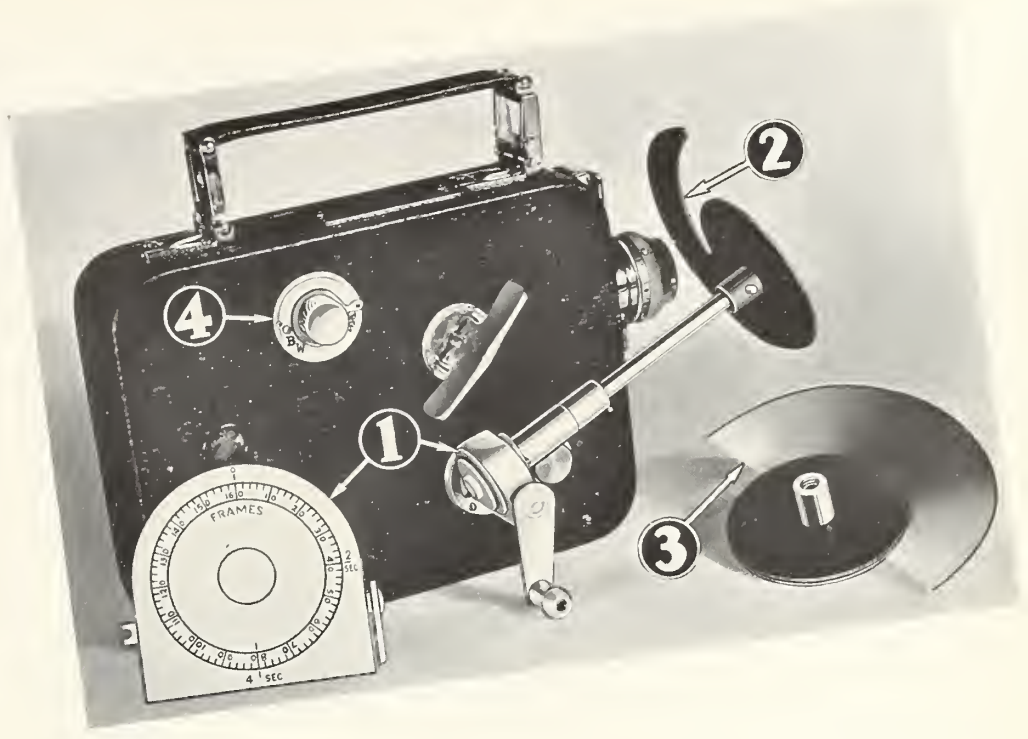
Beach Romance
250 ft. 16mm R.F. ★ ★

CONTINUITY. A scenario type of story. A girl topping a slight hill comes to the ocean front. Sitting there she scans the beach with a small telescope and spies a crowd of young folks in bathing suits. Concentrating on a close-up we have a title informing us she would like to meet that particular fellow. Cut to the beach and a girl returning a bathing suit to another girl. That girl pleading with the fellow introduced in first close-up. Girl accuses other girl of falsifying fact she was out with other fellows.

First girl spies bathing suit—finds it is not

• *Turn to Page 72*

Authored by
R. G. Merville



The 'Dream' Camera Adopts Two Accessories

The Paralax Finder: Webster defines "Paralax" as "The apparent displacement of an object, as seen from two different points." The average motion picture camera certainly proves Webster's definition to be correct. The finder on the average camera ses th subject from one point while the lens of the camera sees the subject from a different point and as the result we do not always photograph that which we see through the finder. The Paralax finder corrects this difficulty. One is frequently astonished that heads or feet of persons so very visible in the finder do not appear in the picture. One can waste much perfectly good film because of the prevailing types of finders. Have you ever tried to center a large title in the full frame of the camera and after having tried it several times given it up as impossible? The Paralax finder makes the shooting of titles a pleasure. The objective lens has cross-lines which makes it easy to level the camera when it is held in the hands or on a tripod. Center the finder lens on the subject which you want in the center of your picture and it will appear there in your film. It makes you the "Deadeye Dick" of the Cine posse. There is a mask in the finder for the 1½ inch telescope lens.

The finder is engraved with the same distances as appear on the camra lens if you have a focusing lens and when you are photographing a subject at 10 feet you set the eyepiece of the finder at 10 feet. The average focusing lens focuses as close as 2 feet—the Paralax finder is adjusted to work as close as 2 feet. Frequently we wish to photograph a roadside title and always it has been guesswork with the available finder on the average camera but with the Paralax finder the guesswork has been entirely removed because it can be depended upon as to field and centering. It registrs th exact field.

There is another advantage which is apparent as soon as you look through the Paralax finder for the first time. The field appears clearer and brighter, the reason being that this finder is all enclosed and there are no reflectoins from the optics. In finders of the open type reflections interfere frequently with their satisfactory use. The objections heretofore to some of the enclosd finders have been that the lenses were small, however in the Paralax finder illustrated the lenses are large and therfore the resulting image is large, making the finder easier to use.

The Paralax finder is easily attached and detached from the camera and all can be carried in the regular camera case. It must be proprely fitted to the camera and lined up with the camera lens, but this is not at all difficult.

There is no single accessory so much needsurprised if the semi-professionals adopted it as a part of their equipment.

The term "automatic" is used because it is self-acting and self-regulating as compared with most other devices used for the same purpose, these are manually operated, like the fade-out glass. It is synchronous because it operates from the camera spring drived nor so much appreciated by the serious cinematographer.

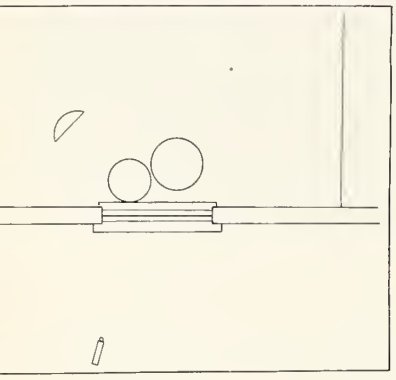
The Automatic Synchronizing Wipe and Fading Device is so new the lacquer is hardly dry. We have made one

• *Turn to Page 73*

• Fig. 1 above is the crank that backwinds film required length. Fig. 2 is a Wipe Disc, Fig. 3 Fading and Dissolving disc and Fig. 4 Clutch Release. . . . Below is the Paralax Finder mounted.







• While this is shot from outdoors you can get some effect indoors if you hove interior glossed French doors.

Authored by
R. E. Worstell

Shooting An Interior From The Outside

There are many places where an element of drama can be provided in home movies. Some continuity, however elementary, will effect dramatization and make a smoother, more finished action sequence. As a rule, continuity does not just happen, it must be anticipated and thought out.

With most home movies, any event which is to be filmed has its own natural continuity. If, for example, the children's favorite aunt is coming for a visit, they will insist upon staying up until she gets there, and it is to be taken for granted that they will be suitably dressed for the occasion. What is more natural in this situation than frequent trips to the window to see if the taxi is arriving. Immediately a shot to build up continuity suggests itself.

The picture and sketch illustrate the effectiveness and simplicity of an unusual scene. It is one in which the curiosity of the children will create natural action and one in which they will remain in focus and within the field of the camera.

The lighting presents no particular problem, although care should be taken to get the main light source properly located. It will be observed that although the illumination for creating the highlights is highly directional, the shadow portions of the subjects have detail in them. The reflector is located to the side and slightly in back of the children and directed downward at an angle of 30 degrees or so. If the source is quite large in area and well diffused, the shadows below the forehead, nose

• *Turn to Page 71*

EXPOSURE TABLES FOR PHOTOFLOOD LAMPS

Number of Photoflood Lamps	Distance Lamps to Subject (feet)	Diaphragm Opening Using Good Reflectors				
		Super-Sensitive Film	Ordinary Panchromatic Film	8mm. Film	Kodachrome Type A	
					Normal Speed	Half Speed
One No. 1	3½	F/5.6	F/3.5	F/2.8	Single Light Source Not Recommended	
	4	F/4.5	.....	.....		
	5	.....	F/2.8	.....		
	5½	F/3.5	.....	F/1.9		
	6½	F/2.8	.....	.....		
	7	.....	F/1.9	F/1.5		
	9	.....	F/1.5	.....		
	10	F/1.9	.....	.....		
	12½	F/1.5	.....	.....		
Two No. 1 or One No. 2	3	.....	.....	.....	.....	F/5.6
	3½	.....	F/5.6	.....	F/3.5	.....
	4	F/6.3	F/4.5	F/3.5	.....	F/4.5
	4½	.....	.....	.....	F/2.8	.....
	5	F/5.6	.....	.....	.....	F/3.5
	5½	.....	F/3.5	F/2.8	.....	.....
	6	F/4.5	.....	.....	.....	.....
	6½	.....	.....	.....	F/1.9	F/2.8
	7	.....	F/2.8	.....	.....	.....
	7½	F/3.5	.....	.....	.....	.....
	8	.....	.....	F/1.9	.....	.....
	8½	.....	.....	.....	F/1.5	.....
	9½	F/2.8	.....	.....	.....	F/1.9
	10½	.....	F/1.9	F/1.5	.....	.....
	11½	.....	.....	.....	.....	F/1.5
	13	.....	F/1.5	.....	.....	.....
	14	F/1.9	.....	.....	.....	.....
	18	F/1.5	.....	.....	.....	.....

Number of Photoflood Lamps	Distance Lamps to Subject (feet)	Diaphragm Opening Using Good Reflectors				
		Super-Sensitive Film	Ordinary Panchromatic Film	8mm. Film	Kodachrome Type A	
					Normal Speed	Half Speed
Three No. 1 or One No. 1 with One No. 2	3½	.....	.....	.....	F/4.5	.....
	4	F/8	F/5.6	F/4.5	.....	F/5.6
	4½	.....	.....	.....	F/3.5	.....
	5	.....	.....	.....	.....	F/4.5
	5½	F/6.3	F/4.5	F/3.5	.....	.....
	6	F/5.6	.....	.....	F/2.8	.....
	6½	.....	F/3.5	F/2.8	.....	F/3.5
	7½	F/4.5	.....	.....	.....	.....
	8	.....	.....	.....	.....	F/2.8
	8½	.....	F/2.8	.....	F/1.9	.....
	9½	F/3.5	.....	F/1.9	.....	.....
	11	.....	.....	.....	F/1.5	.....
	12	F/2.8	.....	.....	.....	F/1.9
	12½	.....	F/1.9	F/1.5	.....	.....
	16	.....	F/1.5	.....	.....	.....
	17	F/1.9	.....	.....	.....	.....
Four No. 1 or Two No. 2 or Two No. 1 with One No. 2	3	.....	.....	.....	F/5.6	.....
	3½	F/11	.....	F/5.6	.....	.....
	4	.....	F/6.3	.....	F/4.5	.....
	4½	.....	.....	.....	.....	F/5.6
	5	F/8	F/5.6	F/4.5	F/3.5	.....
	5½	.....	.....	.....	.....	F/4.5
	6	F/6.3	F/4.5	F/3.5	.....	.....
	6½	.....	.....	.....	F/2.8	.....
	7	F/5.6	.....	.....	.....	.....
	7½	.....	.....	F/2.8	.....	F/3.5
	8	.....	F/3.5	.....	.....	.....
	8½	F/4.5	.....	.....	.....	.....
	9	.....	.....	.....	.....	F/2.8
	9½	.....	F/2.8	.....	F/1.9	.....
	11	F/3.5	.....	F/1.9	.....	.....
	12	.....	.....	.....	F/1.5	.....
	13½	F/2.8	.....	.....	.....	F/1.9
	14	.....	F/1.9	F/1.5	.....	.....
	18	.....	F/1.5	.....	.....	.....
	20	F/1.9	.....	.....	.....	.....

This doto bosed on interior and subject of medium color. For light colored subjects ond interiors close diaphrogm one-holf stop. For dark colored subjects ond interiors open diophrogom one-holf stop.

Contributed by
CLUB SECRETARIES



With Amateur Clubs From Coast to Coast . . .

SHOULD you want to join a club, write the editors of HOME MOVIES. They will give you the address of some club near you. Should you be planning a club in your locality, we have data which will assist you in its organization. It's yours for the asking.

DALLAS, TEXAS. The Dallas Cine Club has been growing very rapidly. Its programs include talks by advanced cinematographers, open house and two annual club contests. At one of the recent contests the first prize was won by E. Moss Brown; second by Roy Jenkins and third by R. E. McMackin. Approximately 300 attended the semi-public showing of the prize winning pictures.

Roy Jenkins

PORTLAND, ORE. At the January meeting of the Portland Cine Club sound on film was demonstrated by one of the members. This was a home constructed reproducing device attached to his own 16mm projector. At the February meeting sound on 8mm is to be demonstrated by the same ingenious member.

Arthur E. Gibbs

WOOSTER, OHIO. The recently organized Wooster Amateur Movie Makers meet the third Monday of each month in the Lightning Rod Mutual Ins. Co. assembly room. The officers elected to serve until December 31, 1939, include Will H. Dye, president; Rex McSweeney, vice president; Lloyd Taylor, Jr., secretary and treasurer. At the January and February meetings members' films will be shown. Also at this meeting Neal Bowman will show his film and in March there will be a demonstration of titling.

Willard H. Dye

TORONTO, CANADA. The Toronto Amateur Movie Club meets the first and third Wednesday of each month. At the January 4 meeting J. R. Biggart showed "London and Tour of Great Britain"; E. Beattle showed "Santa Comes to Town" and Ian Armour projected "Word Magic." At the January 18 meeting Alan Scott Moorehouse, first president of the club, showed three of his pictures accompanied with sound records.

N. Pellitier

CHICAGO, ILL. Both the Chicago Cinema Club and the Metro Movie Club are very active in the Windy City. The Chicago Cinema Club meets weekly and have arranged outstanding programs for the coming year. The Metro club also meets weekly.

ST. PAUL, MINN. At the January meeting of the Metropolitan Cine Club of this city plans were discussed for the filming of the St. Paul Winter Sports and Carnival. The balance of the meeting was given over to the studying of lighting in which a model was used.

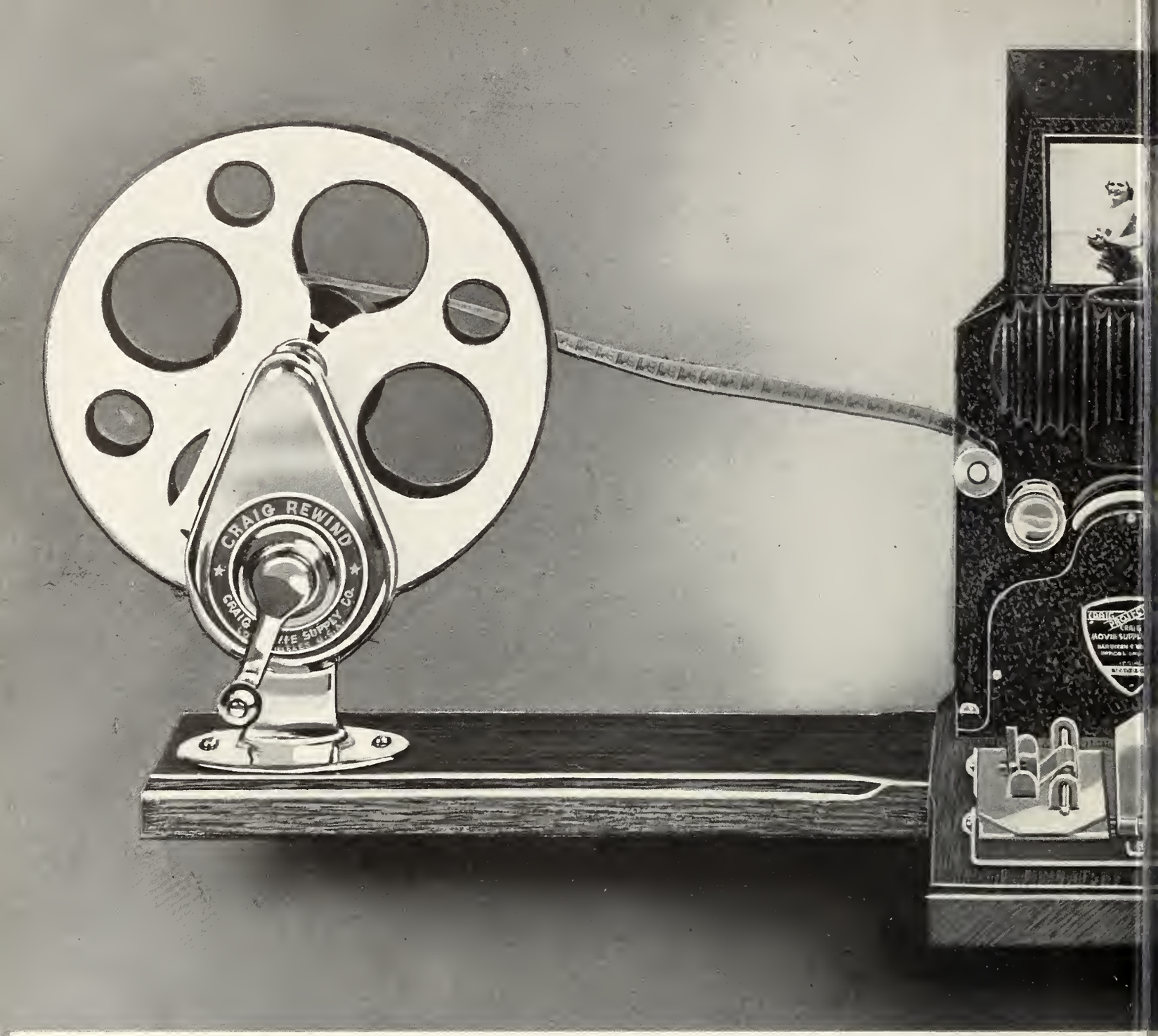
H. E. Piggott

ROCHESTER, N. Y. At the last meeting of the Rochester Amateur Movie Club the following officers were elected: Joseph Marsey, president; Alice Warren, vice president; Kathryn Uderitz, secretary; Louis Rappaport,

• *Turn to Page 78*



• More enlargements from the 8mm picture "Spring Fever." They are human, interesting and have action. They fit the title well.



At Last . . . A Blurless

Editing Is Now a Pleasure . . . Viewing a Delight

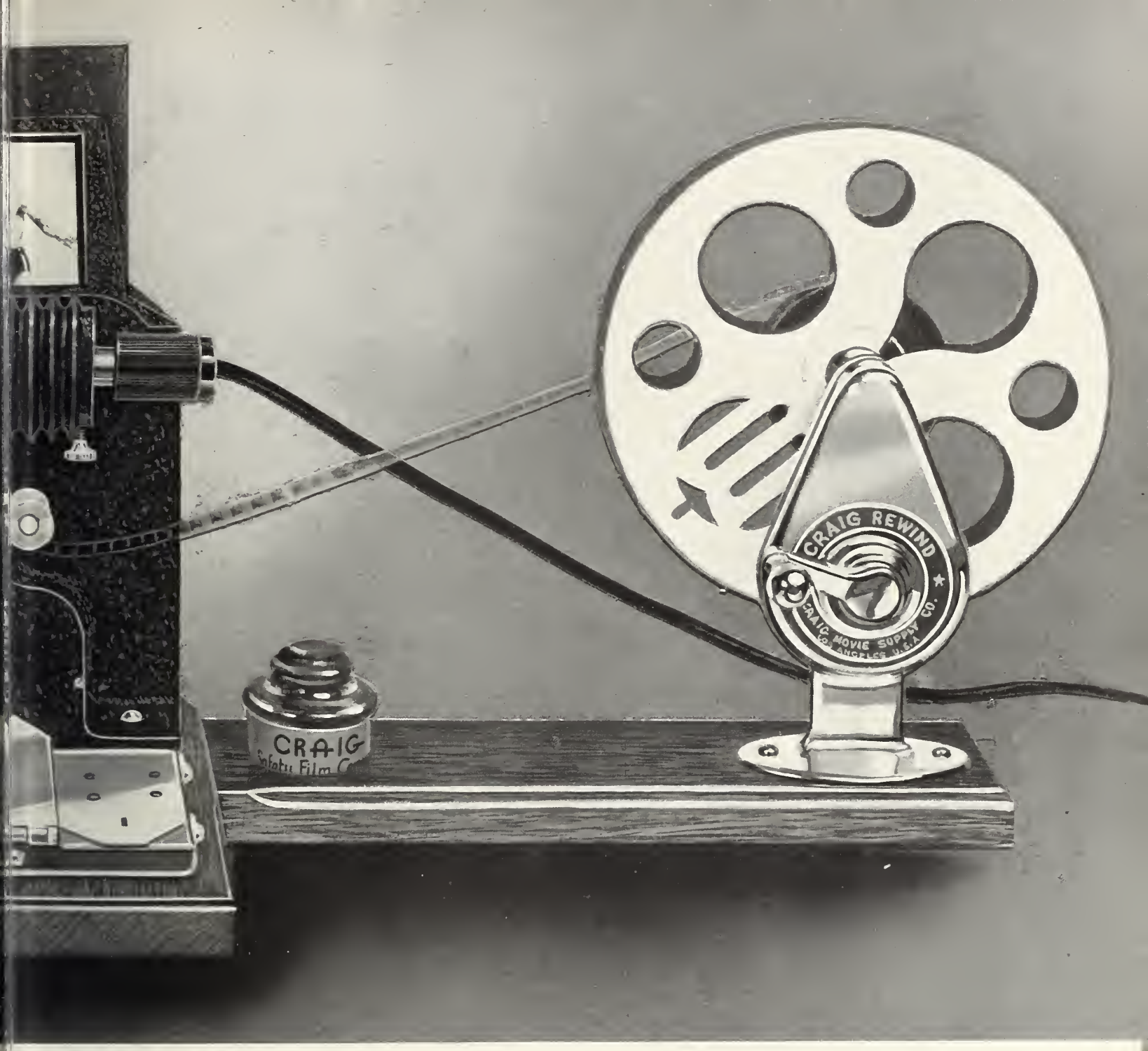
Smooth. Always a clean-cut smooth picture, no matter how fast or how slowly the film is moved—you can zip through as fast as you can spin the rewinds and you have a clean, blurless picture in front of you at all times. Slow down to show as few as one picture each second and still they will blend and dissolve into each other—not a flicker—no frame lines visible—no blur. Smooth clean-cut pictures right in front of you, projected on an ample sized ground glass screen.

Action Editing. With this viewer you now really get action editing. Wind your film forward or backward until you find the exact frame you want to cut. It's now so easy to find scenes, sequences or even frames without stopping and starting to inspect each change of scene. There it is, right in front of you, amply enlarged and handy to your splicer.

The blending and dis
another will fascinate
transition of one fram
tionary. The price o
EDITOR, complete w
(Sound or Silent)
mounted on a board w
Film Cement as illust
PROJECTO-EDITOR a

CRAIG PROJ

Craig Movie Supply Company—105



. Flickerless . . . Viewer

. . . of one picture into . . . the smoothness of the . . . other is really revolu- . . . CRAIG PROJECTO- . . . mm Senior Splicer . . . ewind Combination, . . . ottle of CRAIG Safety . . . above: $49.50. The . . . $35.00.

TO—EDITOR

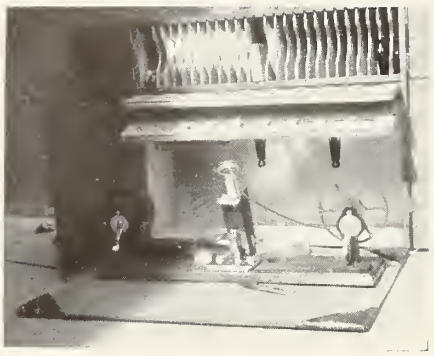
Olive Street—Los Angeles, Calif.

Inspection. How handy you'll find this to inspect your film when it is returned from the laboratory—you know, when you're in a hurry. It isn't necessary any more to set up your projector and screen, merely thread it onto your CRAIG PROJECTO-EDITOR and get that first Anxious Inspection . . . easily, quickly, without fuss and bother.

Daylight Editing. In broad daylight or with all of the house lights on. Light will not interfere with your PROJECTO-EDITOR picture. Thousands of amateurs have asked for an Action Editor such as this—well, here it is. The Hollywood Studios do not have a device as fine . . . as smooth and flickerless.

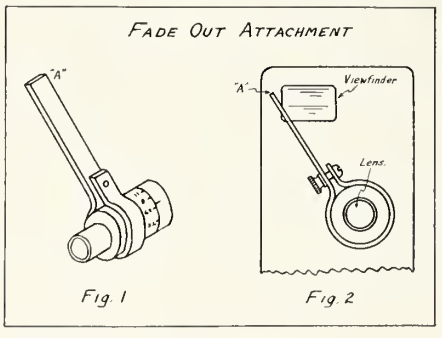
Illustration. Above we have illustrated the entire assembly—showing how handy the picture is to you—but until you see a CRAIG PROJECTO-EDITOR in operation you will not realize what a pleasure editing can really be. Send for Descriptive Folder.

THE EXPERIMENTAL



Editing Cabinet

With a sheet of paper, pencil, ruler and all of my issues of HOME MOVIES (for ideas) I designed a cabinet to suit my needs. The photo is practically self-explanatory. I made it a little wider than my splicing and rewind board; it was made deep enough to accommodate my reels in cans. The height included the can rack, two boards underneath it that pulled out to hold the rolls of film while editing and the lower compartment high enough to accommodate my viewer. This compartment will also accommodate other equipment. I hung my titler upside down by placing two brackets at the back near the top. You can just see the lower part of these brackets in the photo. With the titler upside down I slipped it over these brackets. I left my camera attached to the titler and also stored that in the cabinet. *R. V. Selby.*



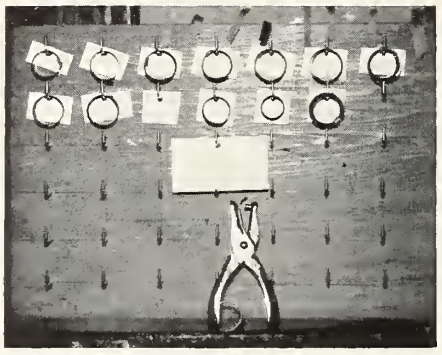
Fade Out Attachment

Very satisfactory fade-ins and fade-outs may be made by the use of the attachment described below. Secure a piece of brass about 1/16x1/4x4 inches long and bend one end into a loop that will fit over your lens iris adjusting barrel as shown in Fig. 1. Place a No. 6 machine screw through the two holes that are drilled through the brass so as to form a clamp around the lens adjusting barrel. Let the end "A" extend far enough that it may pass in front of the viewfinder when clamp is rotated.

To use, first determine the lens setting for the scenes in your normal manner—say, for example, it is f5.6, set your lens at f5.6 and, leaving it at this setting, loosen the clamping screw and swing arm "A" around so that when looking through the viewfinders you just see it in the corner of the framed picture as in Fig. 2. Now tighten the clamp so that it grips the lens barrel tightly and swing lever "A" around until the lens iris is closed or nearly so (f16). Train the camera on the scene and start shooting. At the time you start the camera start rotating the lever "A" and proceed until it is seen in the viewfinder, thereby opening the lens iris to the predetermined proper value and fading in the scenes.

The procedure for the fade-out is just the reverse, that is, slowly close the iris and then stop the camera. The time for the fade of course depends on the speed at which the iris is opened or closed. With a little practice the proper speed will be apparent and manipulation will become quite simple.

G. Loren Foote.



Editing Board

While my editing board is not new, it might remind new amateurs of a simple method for handling film while editing.

First, I ruled a soft pine board vertically and horizontally. At the intersection of the pencil lines I placed "L" screws. These are purchased at the 5 and 10 store, 12 for 5 cents.

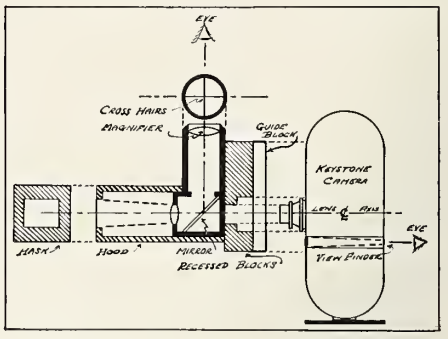
The punch in the picture was also purchased at the same store for 15 cents. I roll and then fasten my titles or scenes with a piece of scotch tape. On a small card I write the title or scene subject, punch a hole in the card and place card and corresponding roll of film on the hook. When I am ready for splicing I can tell at a glance where the titles of scenes are on the board.

I bought 48 hooks and used only 42. Total cost was 35 cents.

Louis W. Copits.

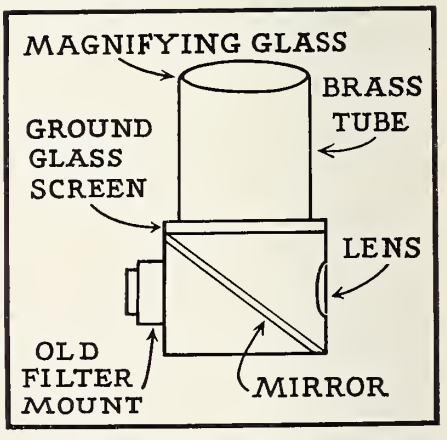
Centering Titles

Many of the small inexpensive titlers employ the use of a small cardboard framer for centering the title, and are not always as accurate as they might be. I attempted to correct the inaccuracies of my titler by making several test titles and altering the cardboard target after each test, in order that my titles might be perfectly centered. I found this method to be not only costly but alterations made after each trial were more or less guesswork and consequently unsatisfactory.



After a little experimenting I found what I consider a very accurate method of centering any title, regardless of type.

Fasten the empty camera on to the titler in the usual manner but leave the camera door open. The spring motor should next be completely run down (this will leave the shutter open). With the framer in position, push back the film gate and shine a small flashlight against the aperture within the camera. In a darkened room, with the diaphragm wide open, a light will clearly outline on the framer the precise area which will be included on future exposed titles. The framer may be altered so as to include the exact area defined by the light. *Karl Frick.*



The attached sketch of a paralax view finder is more or less self explanatory.

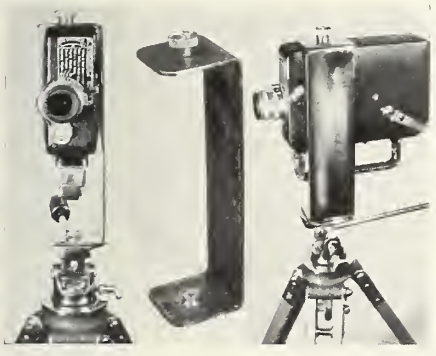
The main body is a view finder from an old folding Kodak. An old filter holder made by the manufacturer of my camera for my lens with filter filter removed is then soldered onto the back of

CINE WORKSHOP . . .

• If you have an idea or gadget, a trick or short-cut in making, editing or handling film, pass it on. If we print your idea in this department, we will give you either two 400-ft. 16mm reels, or if you are an 8mm user, two 200-ft. reels. If your idea is particularly good, we will give a roll of film.

the finder directly opposite the front lens, so that when screwed into my camera lens, the viewing tube will be directly upright. A mask is then placed over the ground glass screen in the exact size and shape of the field taken in by the movie camera lens. This was determined by putting the camera in my titler. A tube is then soldered onto the viewer with a lens mounted on the top end to magnify the image on the screen of the viewer. The lens of this viewer can be unscrewed for focusing on close objects and screwed in for those farther away.

David B. Hall



"Reverse" Bracket

Only three parts are needed to make a bracket to mount your camera in an upside down position on your tripod for reverse filming.

For the new reader let us say that by holding your camera upside down and shooting your scene and then turning your film end to end the action is put in reverse. As an instance, if you photographed a person diving in this manner, instead of going into the water he would come out of the water feet first and end up on the diving board.

But for the construction of this bracket:

First, a piece of ⅛x2-inch strap iron 11 inches long. A piece this length will make a bracket to fit any camera having an overall height, including the finder, of 7 inches or less. If the bracket is to fit a larger camera, a corresponding increase in the length of the iron must be made.

Second, a nut with a ¼-inch standard thread. Brass is recommended for ease in soldering.

Third, a tripod screw only from a metal movie titler. (Your local Eastman dealer can furnish such a screw from the Eastman Cine Kodak Titler.)

To construct the bracket, first drill a ¼-inch hole one inch from one end of the piece of iron. Tap this hole with a ¼-inch standard tap. Drill a 5/16-inch hole one inch from the opposite end of the iron.

Bend the iron strip two inches from each end to form a long flat U. The sides of this U should be flat and parallel to each other.

Solder the ¼-inch nut over the 5/16 hole on the inside of the U. This nut is to accommodate the screw on the tripod. Thread the titler tripod screw through the ¼-inch hole with the knurled knob on the outside of the U. It may be necessary to file a few of the threads away on this screw so that it will rotate freely when in position.

Tom Griberg.

Projector Stand

Many of the 8 and 16 mm projectors have no light to enable the operator to change reels or rewind the ones shown. This stand or base was made to overcome this, and can be made by anyone with average mechanical ability, at a cost not to exceed one dollar.

The top is made from a piece of plywood ½ by 10 by 16 inches.

A small plate was fastened to the bottom to take the ¼-inch screw of the tripod. At any 5 and 10 cent store procure a flush type double floor plug, an attachment plug and a miniature light receptacle with switch built in, and a short piece of lampcord.

On the side from which the projector is operated put the floor plug, wiring it to the attachment plug with the short piece of lampcord.

To use, plug into the source of power and attach the plug from the projector into one side of the floor plug and place the miniature lamp receptacle in the other. You are now ready to show your picture.

When ready to rewind, you have only to switch on the small light and you have sufficient light to thread the projector or rewind the picture just shown without lighting the room lights and blinding the audience.

On my stand I drilled two holes part way through the base to fit the back legs of the projector, but a ridge may be put around the edge if desired.

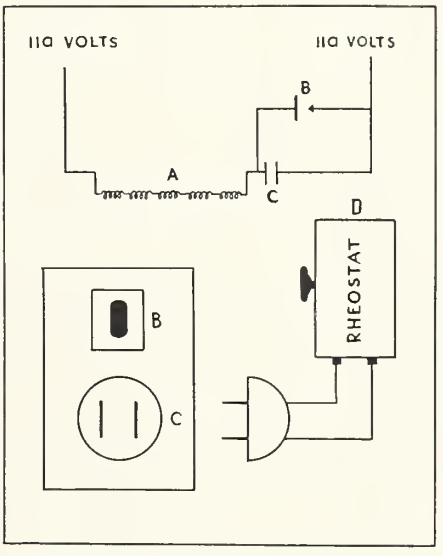


To keep the legs of the tripod from spreading, short pieces of chain were fastened to the legs.

By fastening rubber bumpers at the corners of the base it can be used on a table without danger of scratching the finish.

Cost of material as follows: Floor plug, 15c; light receptacle, 25c; attachment plug, 5c; cord, 5c; plywood, 15c; plate for tripod, 25c. Total, 90c.

C. M. Huntley.



Last month htis suggestion was printed without the sketch referred to which is reproduced above.

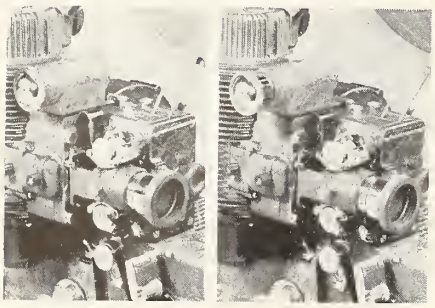
Home Dimming System

Is there any motion picture enthusiast who wouldn't like to fade out the lights at the beginning of a picture rather than snap them off with the usual interruption of attention occasioned by this necessary action and then be able to fade them in at the conclusion of the reel and have plenty of illumination for changing reels?

The arrangement is very simple. If you want to accomplish this with the least amount of electrical work simply go to the fuse box and insert an ordinary outlet plug in place of the fuse which controls the lights for the room in which you are projecting. Now run wires from this plug to your projector

• *Turn to Page 78*

MARCH OF INDUSTRY



Pilot Light . .

A new automaitc pilot light will be standard equipment on all Model 138 Filmosound projectors, according to an announcement from Bell & Howell. Placed on top of the blower housing, the light clearly illuminates the projector film-moving mechanism and amplifier controls. The light operates as soon as electric current flows into the projector current supply cord.

Pulling the cap of the light from its housing turns it on. Pressing the cap back turns it off.

Filco Fast Film . . .

Filmco Company, New York City, announce a new double 8mm daylight film, in three emulsions.

Company officials declare that despite the film's Weston rating of 8-12-24 there is no increase of grain in the faster speeds.

A 24-hour processing service is announced from time of receipt.

1938 Sports Parade . . .

Proud of their recently produced annual "Sports Parade of the Year" reel, which presents figures and performances of all the outstanding sports events of 1938 is the Castle Films Co.

Included in the thrilling presentations of the film are the Yankees winning the World Series, Capt. Eyton smashing the world's auto speed record, Joe Louis kayoing Max Schmeling, Donald Budge winning the Davis Cup, the epic challenge race of Seabiscuit and War Admiral and many other scenes and events.

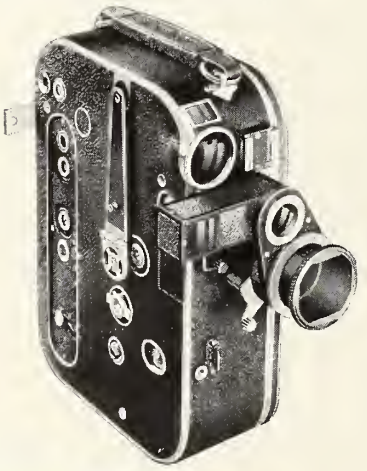


New Zeiss Movikon . . .

The Bass Camera Company, Chicago, anounces they are offering the new Zeiss Movikon "16" as one of the latest and most important items in their large line of photo supplies.

Included in its many outstanding features are an adjustable speed rotating shutter, an automatic coupled range finder of the "Contax" type, a choice of seven lenses, from 1 in. to 7⅛ in., all automatic focusing, a direct vision view finder with automaitc parallax compensation, a built-in angle finder, a speed control, direct focusing on film and other innovations and improvements.

Standard equipment of the Movikon "16" is a Sonnar f1.4 lens.



Speedier Photrix . . .

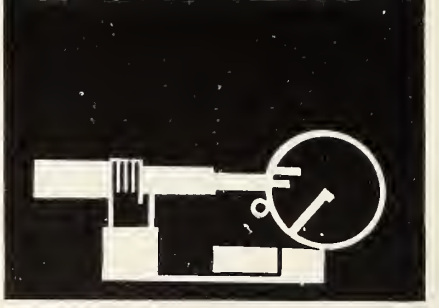
Designed to meet the demand for an ultra-sensitive exposure meter for indoor and outdoor photography is the newly introduced Photrix SS.

In addition to its great sensitivity, the new meter boasts a simple, self-explanatory reading method of highest grade accuracy and workmanship.

Of very flat design, Photrix SS is only ⅞ in. thick and has no screws or other protruding parts on its surface. All figures are under glass, legible and well spaced. Casing of the meter is one-piece bakelite of high strength and rigidity. The movement is operated by a cobalt steel magnet and a high output photo cell of permanent stability.

Movie Assembly . . .

Adaptable for use with majority makes of home movie cameras is the Kino Movie Assembly introduced by



Thalhammer Company, Los Angeles. It is a combination of Kino extension rods, adjustable sun-shade and filter holder. Vertical or horizontal adjustment on the sun-shade and sliding adjustment on the extension rods, the shade is easily and accurately affixed to each make of camera. It may also be used for small titles.

Snowite Screen . . .

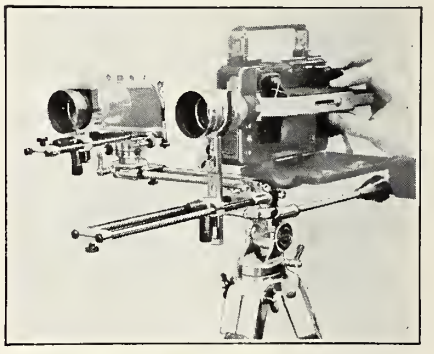
The Snowite, a beaded crystal screen, is announced by Raven Screen Corporation, New York. A compact box screen, it is made of the best grade, half-inch kiln dried wood, with lock jointed corners. It has a leatherette covering, nickel plated hardware and leather carrying handle.

Attached to a spring roller mounted in the case, its upper edge is hemmed and contains a wooden slat having a ring for attaching to an upright metal center mast, which is detachable and fits into the cover when not in use.

Snowite is supplied in 30 x 40 inch size only.

B & H Film Book . . .

A veritable treasury of sound on film features is the Filmosound Film Library Book just issued by Bell & Howell. Listing comedies, cartoons, adventure dramas, nature subjects, music, religion and history subjects as well as news reels, sports reels and teacher training films.



Combination Set-Up . . .

A combination, which basically affords use of a still and movie camera on one set-up, is announced by Thalhammer Co., of Los Angeles. Made up entirely of Thalhammer's new Kino photo accessories, it has been tradenamed the Kino Multiplex Assembly.

Thalhammer technicians assert that it will be of great aid to the photographer who desires to make a good still picture of some scene he is shooting with a movie camera.

New Surface Screen . . .

TheNu-Matic Box Type Screen, manufactured by Motion Picture Screen and Accessories Company, New York, boasts an innovation and improvement in surface that is arousing much trade and consumer interest. Makers of Nu-Matic are fostering this with recent tests, which they are widely publicizing.



They have made available photo prints and diagrams of the tests which reveal the great reflection powers of the screen. The photos show graphically the difference in the beaded surface of the Nu-Matic and other types of surfaces.

Effen Reel . . .

Effen Products, Brooklyn, N. Y., announce that they are making shipments of their re-designed 8mm, 200-foot reel. This aluminum reel has been given a number of new and valuable features. It is lighter and stronger in construction, permits threading through six openings, has footage markings and fits all standard makes of projectors. Reel cans have humidifiers.

Title Letters . . .

Accurate Cinema Service of Chicago is introducing three types (Exotic, National and Gothic) of adhesive title letters which are removable and reusable. They will adhere to any clean, smooth surface. Made of strong leather like material and available in black, brown, blue, red, yellow, white gold and silver. They range in size from 13/16 in. to 2½ in. in height. They also manufacture cork letters in natural finish 3/16 in. thick and from 2 in. to 9 in. in height. They are packed in convenient filing boxes.

Camera Cases . . .

Three new movie camera cases are announced by the Service Boot and Legging Company, New York City. They are made for the Bell & Howell Filmo, Double "8"; the Eastman Cine Kodak 8 (Models 20, 25 and 60) and the Eastman Magazine Cine Kodak.

Each of the cases has the feature of permitting camera users to swing into action without removing case, all parts of the camera being instantly accessible. Other features are the new lock design, simple to open but safely secure when locked; the glove fitting design of each model to contours of



cameras they are made to contain, and their waterproof and dustproof structure, each case lined with velvet to protect the delicate mechanisms.

Cut and made from fine bridle cowhide, available in colors of brown or black, the cases are equipped with hand and shoulder straps.

ROYAL Tripod...

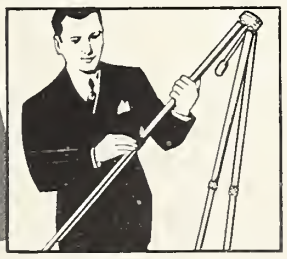
Steady as a Rifle Support



Now Albert offers America's movie and still photographers, the new metal Royal Tripod—the finest you can find. Here are a few of the many *features you'll appreciate*—Royal shoulders the heaviest movie camera without a quiver, or the finest miniature with lock-tite precision. Made of tubular plated steel and brass, Royal's legs are instantly adjustable by the "Quick-Lock" friction control. A quarter turn and legs slide in or out to the height you want. Another turn and they lock immovably. Legs simply cannot become loose or wobbly.

Automatic Leg Stops

Automatic leg stops prevent legs from sliding out too far. Rubber tips protect rugs and floors. Opens to 56 inches, folds to 30. Weighs only 6 pounds. Price without Tilt Top, only $7.50.



ROYAL TILT TOP

Ideal for movie or still cameras. Panorams or tilts through complete arc with single movement. Sturdy. Works smoothly, locks easily. Folds *flat* against tripod for carrying. Only $6.50.

Complete Royal Tripod and Tilt Top, only $12.50.

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ALBERT SPECIALTY CO.
231 So. Green St., Dept. 132, Chicago, U. S. A.

Gentlemen: Please send Free and postpaid, your circular on Royal Tripod and Royal Tilt Top.

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We're cleaning out our magnificent stock of new and used cameras, lenses, enlargers, fotografic accessories and fotografic goods of every description—on practically all items we've slashed prices without mercy, regardless of cost!

TYPICAL OF HUNDREDS OF VALUES IN OUR SPRING CLEAN-OUT SALE!

B & H 70E—Cooke 1.8 . . $110
Kodak—B. 1.9 . $45
Kodak—K. 1.9 $64.50
Kodak Magazne 1.9 $89
Keystone A7,2.7 $34.50
Victor Model 11 Projector . . . $95
Keystone A-81 Projector . . $46.50

Write for Fotoshop Bargain News H.29 listing hundreds of bargains in still or motion picture camera equipment.

All Four Fotoshop Advantages Are Yours in Our Great Spring Clean-Out Sale!

1—**Free comprehensive,** personalized instruction with every purchase either by mail or in our stores—given by Fotoshop's Institute of the Camera (see below).

2—**Guaranteed Savings**—BUY WITH CONFIDENCE AT FOTOSHOP. If within one month you can **duplicate** your purchase for **less,** we will refund the difference! (Published prices prevail.)

3—Our 10-day free trial avoids dangers of "blind" buying!

4—America's most liberal trade-in allowance.

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18 E. 42nd St., New York

[ ] Rush Fotoshop Bargain News H.29.

[ ] Rush booklet describing Fotoshop Institute of the Camera Courses in Fotografy.

[ ] Send booklet describing Free Courses.

Print name and address clearly in margin—paste this portion of advertisement on penny postcard and mail to Dept. H.29.

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Slits perfectly 16mm width film to exact 8mm width. Die cast body with hardened steel cutting wheels. New price, each, $2.50.

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Stainless steel, take 30 feet 16mm or 8mm width film. Can be used in 11x14 or8x10 flat trays respectively. Complete with loading stand, each, $6.75. Specify type wanted.

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Motion Picture Dept.
215 Walnut St. Cincinnati, Ohio

• Title Troubles •

IF you have any questions pertaining to titles or title-making, Mr. Cushman will be glad to answer them. You can address him in care of this magazine or direct to his home address, 709 32nd St., Des Moines, Iowa.

Q. When writing a title so that the hand will show on the screen as the letters are made, how large should the writing be, larger than usual? And should the hand write the letters faster or slower than usual?—J. A. T., Topeka, Kans.

A. This all depends on how large your title area is, how large you want the letters to be on the screen, and how large you want the hand to appear in comparison. If your title area is 2 by 3 feet and the actor is penning a letter to a friend, the words would be too small to be read on the screen. Obviously you must make the shot closer up. If your titler is made so that it will photograph such a letter and have it fill the area, you can photograph it direct. If not, you will have to make your letter, pen, and letters, larger in proportion. In such a case, be careful to see that the hand does not show, for in comparison, it would look awfully small.

Try to make all writing full and even so that it can be easily read. If you have more than 25 letters to the line, you have too many.

As for the speed, it is best to shoot the writing at 8 frames per second. If you don't have an 8 frame speed, then write as fast as possible, or, you can wait until the title is half or two-thirds written, and then start filming. To photograph the actual filming of a hand writing more than a dozen words at normal (16) frames per second would result in awfully slow action on the screen as well as use up a lot of film.

Q. In casting a photoplay which I am making, I would like the names of each player to appear below his picture as they are first introduced at the beginning of the picture as is often seen in the professional movies. Can you tell me an accurate way to do this so that the names will appear exactly as the players do?—M. J., New York, N. Y.

A. I can tell you several ways to do this successfully, some easy, some difficult, depending upon the degree of perfection you wish to obtain. You do not say what kind of a camera you are using, but I shall assume you do not have a footage counter. You did not say whether or not you wanted the actors moving in these introductions. If you do not, then you can take still pictures of each player, letter the screen name and real name in white ink on the picture, and copy as you would a regular title. Lap dissolves would put a finishing touch on the result.

Another way is to shoot each player in a characteristic bit of action, timing each shot carefully with a stop watch. Wind the camera mechanism clear up before each shot. Rewind the film to the start of the entire sequence, and this time re-expose on the wording, white letters on a jet black paper. Expose for the exact number of seconds as the corresponding scene was shot, remembering to wind the camera up tight before each title is shot. You will probably miss a few frames on some of the scenes, but these can be cut out in editing. In fact, if you will fade in and out on each title, it will give a more pleasing result on the screen as well as minimize the possibility of this error.

But perhaps you would like each introduction to lap dissolve with that preceding and following, and here the complications arise. One way is to shoot the player in action, rewind and shoot the title as described above. When processed, each introduction is now printed onto raw film in a printer, and the lap dissolves are made as desired with the printer.

But if you have no printer, I suggest this last method. Secure a large piece of glass, the larger the better. A piece 4 by 6 feet would be ideal, although a smaller size would probably work. If you don't care to buy the glass you can probably borrow it from a glass store. Set the glass up in front of the camera as far from it as possible, but not so far that the edges will show. Write the title on the glass, and have the character to be introduced carry on the action in back of the glass. Watch out for light reflections on the glass.

After a few seconds the scene is faded out. The title is now erased and the next title written. The film is rewound in the camera for the length of the fade-out and the second character is faded in. This will result in a perfect synchronization between between title and player, will permit lap dissolves with each change, and will result in action throughout. The reason for the large piece of glass is to give good definition since it will be very near the same plane as the action. A small piece close to the camera would not allow sufficient depth of focus to retain both wording and action in sharp focus.

Let's Add Sound . . .

• *Continued from Page 51*

sells for approximately $6.00. You will build the speaker housing baffle yourself.

The illustration shows the amplifier, the speaker and the microphone. There is also shown the plug and lead that goes to one of the turn tables. The loud speaker should be mounted in a suitable baffle or tone chamber. Therefore note that in the illustration it is only the speaker chassis that is shown. This was done so that the proper type speaker would be evident. Also available is a dust cover which fits over the amplifier and protects the tubes from foreign matter or bumping. It is not an essential part of the system, therefore is not shown. In the illustration the operation of the amplifier and the input mixing can best be described by taking one control at a time. At the extreme right is the power switch which turns on the 110-volt A. C. current. Directly above this switch is a pilot light which lights up when the amplifier current is turned on. At the left side of the panel are three jacks, into which ordinary radio plugs are inserted. These plugs lead to three sound sources which can be mixed in the amplifier. Although it is possible to use but one or two, *i. e.*, microphone alone, microphone and one turn table, or two turn tables, or by utilizing all the jacks, two turn tables and a microphone can be used. The microphone can be used in conjunction with and at the same time as either phonograph pick-up. Next to the three jacks described is a control for the volume of the microphone, which is increased by turning clockwise. The next control is the phonograph fader. In operation, when the control is in the middle or top position the phonograph inputs are silent, but when it is increased clockwise the volume is increased from phonograph pick-up No. 1, in the reverse direction, passing through the dead center, the pick-up from turn table No. 2 is increased. This makes it possible for the operator to blend the music from one record into that of another at will, speaking photographically, we will call it a fade-out and fade-in. Not a dissolve. However, the microphone can be mixed with the music of either turn table, compared, shall we say, to a superimposed title. Therefore it will be seen that it is easily possible to construct this apparatus at a minimum of cost and labor, which will provide the home movies operator with the means to augment his pictures with sound effects, or oral narration with a smoothly operating, ever-changing musical background.

Next month we will show you in detail how to construct the amplifier. A

Willoughbys

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16mm. CAMERAS

MAKE	Condition	List Price	Sale Price
Cine-Kodak B F6.5 Kodak Fixed Focus	Fair	70.00	15.00
Cine-Kodak B F3.5 Kodak Fixed Focus	Good	85.00	22.50
Cine-Kodak B F1.9 Kodak Focusing	E. N.	150.00	52.50
Zeiss Kinamo S10 F2.7 Tessar Fixed Focus	Good	85.00	27.50
Simplex Pockette F3.5 Kodak Fixed Focus	Good	62.50	30.00
Simplex Pockette F3.5 Ilex Fixed Focus	Good	50.00	25.00
Simplex Pockette F1.9 Kodak Focusing	Good	104.50	65.00
Stewart-Warner F3.5 Lens Fixed Focus	Good	55.00	22.50
Keystone B 1" F3.5 Wollensak Fixed Focus	Good	35.00	15.00
Keystone A3 1" F3.5 Wollensak Fixed Focus	E. N.	38.50	23.50
Keystone A7 1" F2.7 Wollensak Fixed Focus	E. N.	48.50	29.50
Keystone A7 1" F1.5 Wollensak Focusing Lens	E. N.	78.50	45.50
Filmo 75 20mm. F3.5 Cooke Lens Fixed Focus	Good	79.50	37.50
Filmo 75 20mm. F3.5 Cooke Lens Fixed Focus	E. N.	79.50	42.50
Filmo 121 1" F2.7 Cooke Lens Fixed Focus	E. N.	79.00	50.00
Ensign Auto Kinecam 1" F2.6 Cooke Cinar Focusing	E. N.	99.00	45.00
Victor 3 1" F3.5 Wollensak Fixed Focus	Good	75.00	40.00
Filmo 70A 1" F3.5 Cooke Fixed Focus	Good	125.00	39.50
Filmo 70A 1" F3.5 Cooke Fixed Focus	Fair	125.00	42.50
Filmo 70A 1" F3.5 Cooke Fixed Focus	E. N.	125.00	65.00
Filmo 70D 1" F3.5 Cooke Fixed Focus	E. N.	212.50	125.00
Filmo 70DA 1" F3.5 Cooke Focusing	Good	237.50	140.00

16mm. PROJECTORS

Motioscope 16mm. 100 Watt Bulb	Good	25.00	10.00
Keystone D62 200 Watt Bulb	Good	34.50	19.50
Keystone A74 300 Watt Bulb	Good	50.00	23.50
Keystone A81 750 Watt Bulb	E. N.	69.50	48.50
Keystone A75 500 Watt Bulb	E. N.	55.00	32.50
Filmo 57A 200 Watt 50 Volt Bulb	Fair	190.00	40.00
Filmo 57A 200 Watt 50 Volt Bulb	Good	190.00	45.00
Filmo 57C 250 Watt 50 Volt Bulb	Good	246.00	55.00
Filmo 129D 750 Watt Bulb	Good	222.00	155.00
Filmo JS 750 Watt Bulb	E. N.	252.00	180.00
Standard 500 Watt Bulb	E. N.	69.50	55.00
Standard De Luxe 750 Watt Bulb	E. N.	89.50	69.50
Ampro KS 750 Watt Bulb	E. N.	165.00	107.00
Ampro JD 500 Watt Bulb	E. N.	150.00	90.00
Ampro MC 750 Watt Bulb	E. N.	175.00	102.00

8mm. CAMERAS

Bell & Howell Straight 8 F3.5 Cooke 12.5mm. Fixed	Good	45.00	25.00
Cine-Kodak 8-20 F3.5 Kodak Fixed Focus	E. N.	32.50	22.50
Keystone 8 F3.5 Wollensak Fixed Focus	E. N.	27.95	16.50
Keystone 8 F2.7 Wollensak Fixed Focus	E. N.	36.00	25.50
Keystone 8 F1.9 Wollensak Focusing	E. N.	60.00	42.00

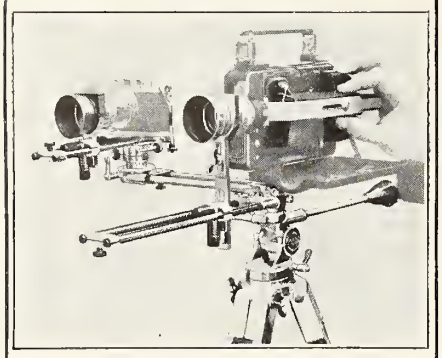
8mm. PROJECTORS

Stewart-Warner 200 Watt Bulb	Good	29.50	15.00
Kodascope 8-20 50 Watt Bulb	Good	26.00	12.00
Kodascope 8-25 200 Watt Bulb	E. N.	39.00	21.50
Keystone L8 500 Watt Bulb	E. N.	55.00	38.50
Keystone J8 300 Watt Bulb	E. N.	39.50	22.50
Univex P8 40 Watt Bulb	Good	14.95	9.00

MOVIE LENSES

15mm. F2.7 Wollensak Fixed Focus Standard 16mm. mt.	E. N.	27.50	17.50
15mm. F2.7 Kodak Fixed Focus Cine-Kodak K	Good	45.00	27.50
15mm. F1.5 Hugo Meyer Plasmat Focus. Stand. 16mm. mt.	Good	84.50	45.00
20mm. F2.9 Hugo Meyer Triopl. Focus. Stand. 16mm. mt.	E. N.	45.00	20.00
20mm. F1.5 Hugo Meyer Plasmat Focus. Stand. 16mm. mt.	E. N.	84.50	45.00
1" F2.7 Wollensak Fixed Focus Standard 16mm. mount	E. N.	22.50	15.00
1" F1.5 Wollensak Focusing Standard 16mm. mount	E. N.	55.00	34.50
1" F3.5 Cooke Fixed Focus Standard 16mm. mount	Good	25.00	10.00
1" F1.8 Cooke Old Model Focusing Standard 16mm. mt.	Fair	60.00	17.50
1" F1.5 Luxor Focusing Standard 16mm. mount	Fair	50.00	20.00
2" F3.5 Wollensak Focusing Standard 16mm. mount	E. N.	35.00	22.50
3¾" F3.5 Wollensak Focusing Standard 16mm. mount	E. N.	75.00	35.00
4¾" F6.3 Carl Zeiss Tele Tessar Focus. Stand. 16mm. mt.	Good	50.00	20.00
3" F4.5 Kodak Telephoto Focusing Cine B	Good	45.00	20.00
3" F4.5 Kodak Telephoto Focusing Cine BB	Good	45.00	20.00
95mm. F3.5 Bausch & Lomb Telephoto Focusing Standard 16mm. mount	E. N.	95.00	37.50
1½" F1.9 Dallmeyer Telephoto Focus. Stand. 16mm. mt.	E. N.	75.00	37.50
2" F1.9 Dallmeyer Telephoto Focusing Stand. 16mm. mt.	E. N.	85.00	40.00

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The New Thalhammer
KINO MULTIPLEX ASSEMBLY

Now! Have Your Still and Movie Camera on 1 Set-up

ASSEMBLY as illustrated above includes (on the Leica) : The Kino All-Angle Base with Kino Extension Rods, Adjustable Sunshade and Filter Holder.
Joining the Leica and the Cine-Kodak is the Kino Side-Extension Rod Unit.
(On the Cine-Kodak) is illustrated the Kino Easy-Open Extension Plug for use with Eastman Magazine type Cine-Kodaks. Eliminates the necessity of removing camera from tripod when using focusing device or placing film. Also shown: Extension Rods, Sunshade and Filter Holder. The complete assembly is shown mounted on a Thalhammer Junior Tripod.

Send for FREE *illustrated catalog of the New Kino Attachments for all makes of cameras.*

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$2.00 Includes Machine Processing

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Order several rolls today. Calif. buyers include sales tax with your check, money order or cash.

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Nationally Advertised! 10-Day Trial!
Entertain with real movies of children, sporting events, trips, etc. Latest model Movie Cameras and Projectors, 8MM and 16MM sizes. For homes, business, churches, schools and clubs. All accessories. Satisfied Customers thruout the World. **MONEY BACK 10-DAY TRIAL** on all Cameras and Projectors. SMALL DOWN PAYMENT. Balance AS LOW AS **10¢** A DAY. FREE details, write: **DON ELDER'S HOME MOVIES, 739 BOYLSTON ST., Dept. H-11 BOSTON, MASS.**

complete list of parts required and a layout will be furnished. Every effort will be made to keep these articles on a non-technical basis so that every owner of a movie projector need have no fear of any construction difficulties.

The thing for you to do between this issue and the next is to decide whether you desire to modernize your present equipment by adding sound in this manner. If so, a few winter evenings' work will provide you with many future hours of enjoyment.

Shoot This Continuity

• *Continued from Page 50*

SCENE 8: Close shot in car, on both. He fusses a minute to get in gear and started. As they get going with a jerk, both look at each other, sigh their relief at getting started at last.

SCENES 9 to 12: This footage can be used for any pan scenes of auto shots every amateur usually has on hand. Or new ones may be made, with one or two intercut close shots on Jane and Fred driving blithlely along the highway. Cut to

SCENE 13: The Jones car halted at a filling station tank. Medium shot shows attendant holding gas hose in tank, talking to Fred as he stands by. Cut to

TITLE: "How's that baby of your'n, Mr. Jones. Must be big by this time—"

SCENE 14: Close-up of Fred. He starts to smile proudly. Suddenly the smile vanishes and a look of stark horror and consternation takes its place. Cut to

SCENE 15: Close angle on side of car. Fred runs and jumps on running board, peers in at bassinette. Cut to

SCENE 16: Close shot interior of car on Fred and taking in Jane. He sees bassinette is empty. Clutches his forehead. Jane looks around . . . goes panicky, too, when she sees Junior missing. Cut to

SCENE 17: Medium shot on attendant and rear of the car. He is looking wonderingly and questioningly around the corner of the car, as he still holds hose in tank. Suddenly the car darts away, throwing hose out of his hand. Cut to

SCENE 18: The Jones car speeding along the highway, dodging traffic perilously in a wild dash. Cut to

SCENE 19: Close shot on filling station attendant. He is looking amazed off scene, scratching his head in wondering surprise. Cut to

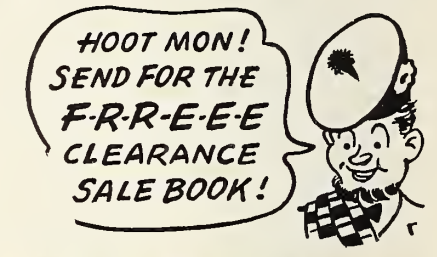
SCENE 20: Close shot on Fred and Jane in car. They are leaning forward in their seats, both with register of wild alarm on their faces. She urges him to go faster. Cut to

SCENE 21: Cut to new close angle on them, taking in Jane, as frightenedly she speaks to Fred. Cut to

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TITLE: "Oh, Fred . . . maybe he's —" Cut to

SCENE 22: Split scene shot. Jane is talking. Fred listening alarmed, eyes popping, on half of frame. On other half Junior is poised on open window sill. (This latter scene can be done with prop window frame on lawn.) Fade to

SCENE 23: Split scene shot. Jane and Fred in car, still imagining what might have happened to Junior. Other half a close-up showing Junior playing with a box of matches. Fade to

SCENE 24: Long shot of car going at high speed through traffic. (This, as most home makers know, can be easily done by "slow cranking" a car proceeding at ordinarily smart speed.) Cut to

SCENE 25: Close shot in car on Fred and Jane. She is clutching hands, almost crying, urging Fred on. Cut to

TITLE: "Please . . . please, Fred. I just know what has happened to Junior by this time—" Cut to

SCENE 26: Split scene shot. Fred and Jane on one half. On other, Junior holding box or bottle in his hand, plainly labeled "Ant Poison." Cut to

SCENE 27: Split scene shot. Jane excitedly talking and gesticulating to Fred. Junior playing with a big pistol. Cut to

SCENE 28: Medium shot in front of Jones home as the car comes to sharp halt, radiator steaming. Fred and Jane leap out. They spill luggage out on the street in their wild flight. Fred, hatless, dashes up and in front door, Jane following. Cut to

SCENE 29: Full shot in living room. Fred and Jane dash wildly into room. They halt and look around frightened. Cut to

SCENE 30: Close shot on Junior. He is lying on divan where they left him, cooing and playing with teddy bear. Cut to

SCENE 31: Wider angle, taking in Jane and Fred. They both make a dart for the divan, go to grab Junior, bump heads. Cut to

SCENE 32: Medium shot as Fred and Jane straighten up from their head-on collision, rub their bumps and grimace. Both, exhausted but relieved, smile wryly as they slump down on the divan beside Junior. Cut to

SCENE 33: Close down shot on Junior. Smiling big and kicking his legs at the comic attitudes of his mother and dad.

FADE OUT

Those of my fellow amateurs who have been kind and interested enough to read thus far will, I think, grant that my boast above regarding the elasticity of the plot and the editing fun, is there. The central "split stage" scenes can be substituted, or elaborated, with other and probably more unusual and interesting one.

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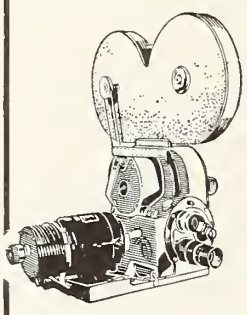
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is a baby. Any energetic amateur should be able to borrow one, if he or she have none of their own. In my humble scenario attempt above I have made the baby a boy, as the title implies. A girl baby will do just as well. A switch in the titles from "Junior" to "Sissie" will take care of that.

Minatures . . .

• *Continued from Page 53*

of a dam, glue a stout thread to one "seam" of the stonework, in a sort of jagged form and attach the other end to the milk can "gas tank." The dam should be in a sort of "valley" between the two hills. Fill the paper sack with water when ready to shoot.

Here we go! "Lights, camera, action"—your camera is "rolling," light your fuses and start to pull on the strings attached to the box-covers, slowly at first.

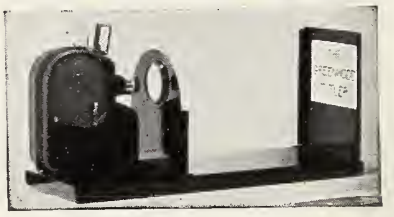
Your "gap" is opening, the shacks, etc., start to topple and fall into it—the hills start to quiver, the "high tension wires" are sparkling furiously—the celluloid catches fire, lights the firecracker, which blows up the "gas tank," which in turn pulls the thread on the "dam," breaking the sack and starting the water down the ravine. Presto! A "Rube Goldberg" made to order.

How much did it cost? Well, let's shoot high and say "a buck," plus a few hours' spare time and about fifteen minutes with the broom later, sweeping up the "debris"—but what a shot! Will it make that "trip to the Grand Canyon" look like last year's straw hat? Wait'll the "gang" sees that—and you tell them how you did it!

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You could use a fan, but it would blow your faked snow around too much, besides having to be out of the picture. A "rubber-band" motor? No good — is not dependable and would probably stop in the middle of a "zoom" or "power dive." . . . Here's how it was finally done: A circular disc of celluloid had lines drawn on it with pen and ink; the propellors were taken off and these discs put on in their place. The lines were like "spokes" of a wheel but

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DECEMBER: "Youth," produced by A. O. Jensen, Seottle, Wosh. An 8mm picture 400 ft. in length.

JANUARY: "Destiny," produced by J. Frederick Morison, Long Beoch, Californio. A 16mm picture 800 ft. in length.

FEBRUARY: Insomnioc" produced by M. R. Armstrong, Los Angeles, Colif. An 8mm picture 200 feet in length.

not uniform, some heavier than others, etc. They were absolutely stationary at all times, yet looked exactly as "spinning propellors" look and could not be detected. In other words, "a round disc of celluloid" saved the day!

It's little details like this that trip you up. While the picture is being shown, your little nephew pipes up with "Mama, how can an airplane fly if those things in front don't turn?" And "Mama" has to say, "Sh-h-h—watch the picture, dear!" but smiles.

Oh, yes, all miniature action must be shot in slow motion.

Shooting An Interior

• *Continued from Page 58*

and mouth will be soft and indistinct.

In order to illuminate the shadow areas of the subjects, a reflector may be directed at the ceiling or large white sheet or piece of paper above the window. The light reflected from ceiling or sheet is known as "indirect" and is nearly shadowles. Because of the fact that this secondary light source is quite large in extent, the light reflected from it is diffused and therefore will illuminate, to some degree at least, the front vertical surfaces of the subjects.

Another means of accomplishing this be to have a reflector outside the window with its beam directed in the window. This has two disadvantages, in that it is sometimes difficult to get a source of electricity outside the house, and light from outside going into the window will create an unnatural effect unless it is very carefully handled.

A very satisfactory method of lighting this shot would be to employ a floor lamp of the white-bowl semi-indirect type. This unit provides direct light to highlight figures and indirect light to soften shadows and fill in shadow areas. Light1colored clothing for subjects is helpful in getting detail in the shadows.

Regardless of the main source of light, the room, particularly the wall serving as a background, should be well lighted to eliminate excessive contrasts and to create brighter looking interior.



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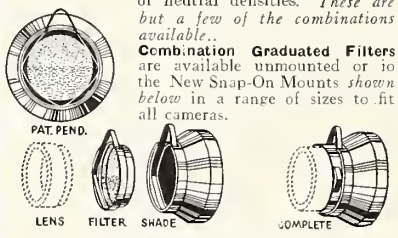
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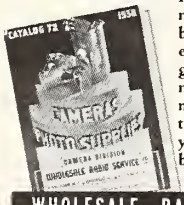
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"Insomniac"

• *Continued from Page 49*

head to muffle dripping noise, but double exposure now shows that noise to him sounds like many hydrants. Here is a trick shot of multiplying the same hydrant.

He goes to bath room to turn off hydrant. Takes glass out of cabinet, holds under faucet and turns water on. Pressure is so hard it splashes all over him. He must change pajamas. Here a bit of comedy is injected by mixing up the pajama jacket as he puts it on.

Back to bed and to sleep and a fade out and fade in as he awakens and looks at clock to find it a quarter to eight. Gets up to dress and here the lap-dissolve is used again to step up business of dressing.

He grabs hat and coat from rack. Is about to leave door. Feels his face, goes to mirror and inspects whiskers. Head glances to side of mirror to calendar and he finds it is Sunday. Is just about to go back to bed when people arrive. He leaves them in his room. Takes pillow and goes into bath room and goes to sleep in bath tub as picture closes.

Good cutting has helped this picture a great deal. A slow cut would easily have made this picture boresome as you would have seen a repetition of the same thing too much, such as tossing and reading, turning light on and off. These things, while necessary, become noticeable when picture is slow in action.

The fact that this cinefilmer used a low keyed lighting helped to keep the impression of night in the picture. Also the use of a shadowed venetian blind gave the picture a good touch.

The main title and credit titles were superimposed on a picture of the foot of a bed.

The atmosphere of the story was kept true throughout.

Tell Me What's Wrong

• *Continued from Page 56*

watched — gets it—goes to cave and changes. As she passes boys on beach fellow she wants to meet works fast and walks with her. They stroll along, look at reflections in pool. Walk over rocks, etc., until act on of fellow trying to kiss her.

When they return, other girl recognizes her suit and first girl rushes to cave to change. Other girl rushes after her. Fight for suit. Second girl wins and also confiscates girl's other clothes.

Fellow perceiving girl is helpless captures second girl, takes the clothes from her and gives to other girl to return to first girl—and then spanks the confiscator.

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South Gate California

Picture finishes with girl and fellow strolling down beach.

PHOTOGRAPHY. Was very good. Best part of picture. Picture steady — in focus and well framed in most scenes.

EDITING. Was good, but girl hardly would have a telescope. It seemed out of place. Not only that but use of telescope suggests telescope effect in picture. That is, make picture circular with a mask. More scenes needed for hero and heroine to meet.

TITLING was good. Not much used, but as used was okay.

EQUIPMENT. Victor No. 5 camera. Lenses: Cokke f1.8 1-inch and f4.5 3-inch. Harrison fading glass.

New Mexico
400 ft. 8mm R.T. ★ ★

CONTINUITY. A travel picture, but given over mostly to the things that made the various spots visited interesting instead of miscellaneous shots merely because they were good photographic subjects. The picture should have had more closer shots. There were too many long shots that would naturally not give the detail that a closer shot reveals. More titles on parade needed to give history involved in the things which were done. Historic backgrounds dictated many of the scenes shown as well as native life.

PHOTOGRAPHY was good. Exposure was good on average and camera reasonably steady.

EDITING. Possibly a few scenes could have been shortened to snap entire action up. Also more close-ups would have helped.

TITLING was good, but more titles could have been used.

Dream Accessories

• *Continued from Page 57*

film with it and can prophesy a glorious future for this accessory among the amateurs and I wouldn't be at all en mechanism and therefore its movements are synchronized with the movement of the film.

A wipe is a type of transition between scenes. This accessory permits a blending without a line of demarcation and the direction of travel may be from right to left or from left to right by simply turning over the disc. Wipes have been quite impossible with the ordinary movie camera, but are now quite simple with this device.

Fades have been the simplest forms of transition from one scene to another and have been accomplished by various means but at no time have we had a mechanical automatically operated device to do this for us. Most of us have used a hand operated fading glass



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of cut out masks. Our fades have been of varying lengths and on the whole rather indefinite results have crowned our effforts. The fading glass has not been at all satisfactory with Kodachrome because of the filtering effect. With the new device no precious film will be wasted because the length of each fade is measured for us by time and number of frames before the fade takes place or even before you start to film the scene, in other words, "it is automatic."

Lap-dissolves are easily accomplished by simply winding the film back the same number of frames as used for the fade out and then by fading in on the next scene.

Now for the complete description of the operation of this wonderful device. It is attached to any camera having a hand crank and if your camera hasn't such a gadget one can be installed. This crank isn't used to operate the camera in place of the spring motor, it is simply used to wind the film back for all of the trick effects in the encyclopaedia of movie tricks. Included in this device is a frame counter or film measuring meter which is absolutely accurate. Before you start shooting a scene you determine whether you want a wipe or a fade and you select the proper disc. We will demonstrate with a fading disc. We set the dial and disc for a 2 second fade. We can arrange for any length of fade from 1 second to 4½ seconds which is equivalent to 16 frames to 72 frames. When we come to the end of the scene and desire to fade out we simply press a button on the device and it automatically fades the scene out in 2 seconds and the camera stops. If we desire a lap-dissolve we now engage a miniature clutch on the hand crank and wind back the film 32 frames as indicated and registered on the face of the dial. The camera is now ready for the next scene. If we decide that we simply want a fade and not a lap dissolve we need not wind the film back. When we go to the following scene we press the starting button on the device and the camera release button, the disc starts to rotate and fades in the scene in exactly 2 seconds. The disc stops automatically and the camera will continue to run through the scene. (Providing you haven't forgotten to wind the spring.) Just a hint. We have all experienced those embarrassing moments. At the completion of the scene the disc can be started again for another fade by simply pressing the button and at the end of 2 seconds the disc and the camera will stop automatically.

I don't know of a sweeter gadget ever having been invented for the amateur movie makers who want to do all of the things the professionals do, or to put it another way, to do all of the things which make their films beautiful. There is no contradiction to the statement that fades, wipes and lap-dissolves make films stand out. When I see a device like the one described above I feel like quoting, "He who said it was impossible is un-American."

We will have to come back to the more common things next month but there is more to talk about. The range finder, the masks for double exposures, ghosts and multiple exposures, and if the Editor-in-Chief will consent, an article on "Telling the Story of a Song in Pictures." How to synchronize your film with a phonograph record of Home on the Range or Wagon Wheels. It's thrilling and not at all difficult.

Additions To Titler

• *Continued from Page 55*

of the camera, this can be accomplished by filter holders, sunshades, or even with adhesive tape. The auxiliary lens can be placed as close to the camera lens as convenient.

We trust the many amateurs who were puzzled on this matter of close-up focusing will now be able to go ahead with the making of smaller titles.

A worthwhile suggestion comes from

Exposure Meter Guide

	Scheiner		Weston and GE	
	Day	Tungsten	Day	Tungsten
AGFA				
Plenachrome	20	..	12	..
Panchromatic	20	17	12	6
Hypan	22	18	20	8
Superpan	23	21	24	16
Super Neg.	24	22	32	20
8mm Finopan	18	15	8	4
DUPONT				
Reversal Pan	21	19	16	10
Regular Pan Neg.	20	18	12	8
Superior Pan Neg	23	21	24	16
Positive	12	..	2	1-6
EASTMAN				
S. S. Pan	23	21	24	16
Regular Pan	21	18	16	8
Safety	20	18	12	8
Sound Pan	23	21	24	16
Neg. Pan	23	21	24	16
Positive. (Titling)	..	17	..	6
8mm Pan	18	16	8	5
Kodachrome	18	14*	8	3*
Kodachrome A	18*	20	8*	12
GEVAERT				
Super Reversal	23	21	24	16
Panchro	20	18	12	8
Ortho	21	17	16	6
GENERA				
Super Pan	21	19	16	10
Panchromatic	20	18	12	8
Semi-Orhto	18	12	8	2
KIN O LUX				
No. 1	14	9	3	1
No. 2	17	12	6	2
No. 3	23	21	24	16
PELLEX				
Super	26	25	50	40
Pan	20	18	12	8
Ortho	18	14	8	3
Super 8mm	25	24	40	32
Ortho 8mm	17	12	6	2
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S. S. Pan	26	25	50	40
Pan	21	20	16	12
Semi-Ortho	18	12	8	2

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Mr. Henry Bauer of Chicago. He says in part: ". . . I believe that some sort of a guide is quite essential on the sliding camera support to prevent the camera from swiveling around and also to prevent the necessity of lining up the camera each time the titler is used in order to obtain properly centered titles . . ."

Mr. Bauer is certainly correct, and this is one detail that we overlooked when drawing up the original plans. Since so many cameras have different shapes, we cannot recommend any one size or style, but must leave that up to each individual worker. Fig. A shows how Mr. Bauer fitted the guide for his camera.

These guides can be made of 1x1 wood strips for Eastman cameras and others of that same shape. For the Bell and Howells, Victors, etc., a higher block or even a bit of angle iron is recommended.

A few readers found trouble in getting the camera support to slide smoothly in the track made for it. G. W. Meyer of El Arrito, California, writes: "It seems no matter how much I sanded and planed the track, the camera stand would always bind some place. I finally put strips of sheet metal along the track on the top and insides. This resulted in smooth operation without wabbling or binding." Harrison Smith of New York says: "Not intending to use my titler in a vertical position, I changed my track and camera support slightly in order that freer motion would result. Along the baseboard I nailed half-inch dowelling, placing the camera support in the center. (Fig. B.) This allows smooth zooming as well as removal of the camera at will for loading and removing test strips of film, allowing replacement of the camera and support again to exactly the same location." Both of these suggestions are valuable ones, and if others have had any trouble in this connection, we hope the above ideas are of help to you.

John L. Young of Los Angeles sent in a good idea for spinning titles. In reference to the method described on page 428 of the December issue, he says: "To make smoother spinning titles I taped the title on the front of the blades of an electric fan. After running the camera a few seconds on the title the fan is turned on, then the camera stopped. A second title is now placed on the fan and after the fan gets up momentum the camera is started. Now the fan is stopped and a second title is revealed, and so on. I found that the fan gives a more even and faster spin than I was able to accomplish by hand." Mr. Young also went on to state that he used a stop watch for careful timing of the spins.

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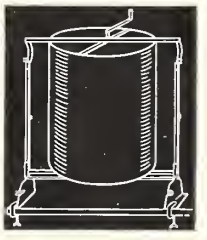
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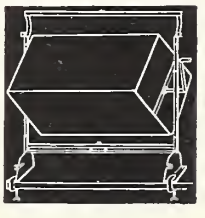




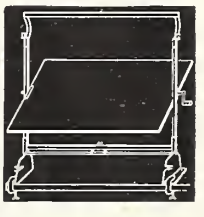
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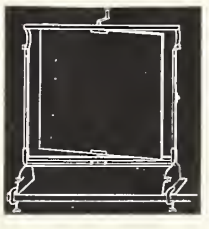
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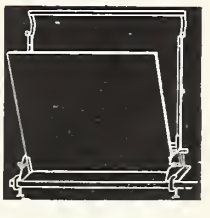
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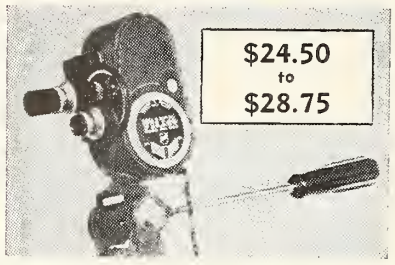
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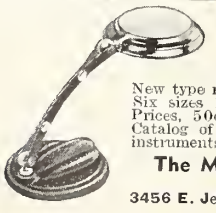
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and by a careful lap dissolve was able to obtain some interesting effects. We would further suggest that in order to make such a spinning title stop right side up, a hook or guide strip be fastened to one side of the title so that as the fan slows up and is about to stop, the guide will stop the title at the desired location.

Another comment comes from H. A. Shroeder of Philadelphia. He states: "In Fig. 6 and 7, pages 418 and 428, you show a white background in back of the title. For all flops a black background looks much better and is easily accomplished by placing a piece of black cardboard a foot or so back of the title frame." Except for direct positive titles, Mr. Shroeder is correct, and better than black cardboard, which has been known to reflect some light, is a piece of deep pile cotton velvet. We did not mean to infer by the pictures that a white background should be used for flops, but used a white background in order to make the subject matter stand out better in the cut.

And just as we are about to go to press a letter comes in asking "What is 'an imitation of letters' as mentioned in the second paragraph on page 428 of the December issue?" That was a typographical error, and should read "Animation of letters is also easy . . ." and so on.

We appreciate these suggestions and ideas which have been sent to us for the improvement of the Home Movies titler. It is through this willing cooperation of all readers to help perfect this titler by sending us their suggestions that we can hope to complete this task. As your ideas come in we shall send them on to the other hundreds of workers who have built this titler. We sincerely hope the ideas mentioned here this month are of value.

Editing Gave Me Four Swell Productions . . .

• *Continued from Page 52*

ily. However, it was possible to insert scenes taken the summer before of places not visited on that particular trip but which could be used by utilizing titles showing our trip to be somewhat different from that which the real trip proved to be. Thus we included in this reel scenes of the Coulee Dam construction taken the year before but which we hadn't touched at all on this particular trip. This seemed to fit well into our traveling itinerary, inasmuch as our route could have been in that direction. The audience as a rule comes to look and not to analyze.

Reel three proved to be a problem. I still had before me almost innumerable scenes of our three-year-old taken on a large variety of locations of a host of unrelated activities. Finally I decided to title this reel, "The Little Man's Busy Day." That title could include them all. Yes, I had a scene of my boy being dressed. This served for the morning activity. Then came more activities throughout the forenoon. A few short scenes of eating became the noonday period. The afternoon included still more activities. Evening found him playing with his toys indoors. Bedtime showed him being undressed, one showing him lying on the davenport trying to bite his big toe. Last of all, there was the bedtime period showing the baby pulling his covers over him for the night. When these pictures were taken, there had been no plan of how they were going to be arranged. They were taken within the period of 18 months upon any occasion whenever any supposedly interesting scene presented itself. The fact that our boy was 36 months old in the middle of the day and only 18 months in the evening didn't seem to make any difference to the audience. Again, let me state that the audience comes to look and not to analyze.

Reel four was to take care of all the remaining odds and ends. The number of these still seemed greater than ever. How was I to arrange the hodge podge of scenes which were left? At last I decided upon a title which would take care of them all. I titled it "The Four Seasons in the Life of Our Family." I began with summer. Here is how I arranged them:

1. Opening title—"The Four Seasons in the Life of Our Family."
   Title: "The Beginning of Summer Vacation Finds Us at a Tourist Cabin."
2. Scene: My boys playing ball in front of a tourist cabin.
   Title: "Summer Brings the Circus."
3. Scene: Boys going to the circus, circus crowds, buying tickets, drinking lemonade.
   Title: "The Heat Wave Keeps the Family in the Backyard."
4. Scene: Mother reading to the boys in the backyard, Daddy looking at stereoscope pictures, baby trying to use a hammer, another boy using a saw.
   Title: "Summer Vacation Is Beginning to Bore Two Boys."
5. Scene: A little play showing the two older boys pouting because there was nothing to do around home, with a solution of shooting water pistols.
   Title: "School Days Are Here Again."

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6. Scene: A scene in a school classroom showing pupils studying. This had been taken the year before of the class which I was teaching at that time.
   Title: "Preparing for the Winter Which Will Soon Be Here."
7. Scene: A set of scenes of woodcutters sawing the family wood with a power saw.
   Title: "Winter Has Come at Last."
8. Scene: Snow is falling; children are playing in the snow; the neighbor lady is shoveling the snow from her walk; a parked car; bushes are covered with snow; snow is falling.
   Title: "Indoor Winter Sports."
9. Scene: Boys sitting indoors by the window looking at books. (This was taken during the summer.) Boys are winding the propeller of their model airplane; Daddy is sitting in his arm chair smoking and reading.
   Title: "Look What Santa Claus Brought Me."
10. Scene: Our neighbor demonstrating his new skiis.
    Title: "Spring Is Around the Corner."
11. Scene: fleecy clouds in the sky. This scene had been taken the summer before merely for the purpose of trying out my ray filter.
    Title: "A Sure Sign of Spring."
12. Scene: Boys flying their kites and sailing their model airplanes.
    Title: "Summer Is Here Again."
13. Scene: Daddy and the boys go sailing in their new sailing outfit.

The last scene was my first attempt in Kodachrome. Coming at the close, portraying the water and boat in gorgeous color catches the audience with a great deal of surprise.

Should there be any more odds and ends, it will be an easy matter to splice them in their proper places. No doubt the increasing number of scenes may stretch to a large reel for each separate season. If any of the readers have a large number of unassimilated shorts, possibly my idea of the four seasons may solve their problem.

I've Got A Problem . . .

• *Continued from Page 42*

ever, if the film is merely touching the developer and is not agitating it thoroughly, then it will take 50% more time to get the same development that the tank development would give you.

Camera Shutters (F. A. Kramer, Hamburg, Iowa)

From the theoretical standpoint, it is claimed the rotary type of shutter gives a more even, or let's say equal amount of light across the entire picture.

From the practical standpoint, on those cameras that have the other type of shutter, I do not believe that it

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would be possible to tell the difference. In other words, with two cameras shot side by side on the same scene and both having the same shutter speed and same believe anyone could tell which picture lens opening, on projection, we do not was shot on which camera.

Reader Speaks . . .

• *Continued from Page 44*

Workshop page is fed with a cord equipped with a male plug at each end. Besides being bad practice, this arrangement is very dangerous. If the plug becomes detached from the panel while the other end is still in the outlet, the operator may get a shock, or if the plug comes in contact with a grounded metal object someone may get burned.

The cord should be permanently attached to the panel or should be equipped with a standard cord receptacle to fit a recessed male plug in the panel.

A. E. Bell

Workshop . . .

• *Continued from Page 63*

station and attach a rheostat to the wires and when you revolve the knob of the rheostat the lights will fade out and in. Simple isn't it?

If the switch box is too far away or if you live in an apartment you can replace the regular switch plate on the wall with a combination switchplate and outlet which cost not over thirty-five cents at any electrical store and then plug the rheostat into this outlet when you are projecting pictures. The switch controls the lights in the regular way.

The attached drawing is a schematic the number of lights you wish to consketch of the wiring behind the plate. The cost of the rheostat depends upon trol and their size in watts but the cost should not be over $2.50 to $3.50.

R. E. Merville

Amateur Clubs . . .

• *Continued from Page 59*

treasurer and Donald Paxson, custodian.

Kathryn Uderitz

Philadelphia, Pa. At the January meeting the Philadelphia Cinema Club screened the Bausch and Lomb picture "Eyes of Science," a film on the making of lenses. Also pictures made by members were offered for analysis.

H. R. Wilson

Milwaukee, Wis. The Amateur Movie Society of Milwaukee publish a small monthly mimeographed house organ under the title of *Cine-Crat*. Officers of this club are Richard E. Krug, president; Howard M. Steller, and Mrs. Erma Niedermeyer, vice president; Selma Preuss, secretary, and

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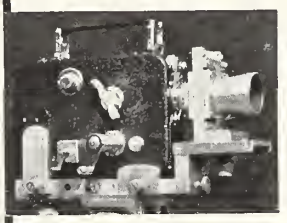
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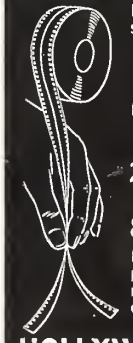
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Selma Preuss

CALGARY, CANADA. The newly formed Calgary Amateur Motion Picture Club elected the following officers: Honorary president, W. J. Oliver; president, A. F. McKenna; vice-president, A. E. Stevens; secretary-treasurer, Miss Phyllis Hamlin; production committee, Bill Scott; program committee, G. Darby; publicity, S. E. Andrews.

Art Curtis

LOS ANGELES, CALIF. Both the Los Angeles Cinema Club and the Los Angeles 8mm Club devoted their January meeting to the showing of prize pictures. This is an annual custom.

BIRMINGHAM, ALA. The Lens and Shutter Club has formed a Cine division which meets on the first and third Mondays of each month.

H. L. Robbins

LANSING, MICH. The Capitol Camera Club elected the following officers: Bliss Wheaton, president; W. E. Dougherty, vice president, and R. B. Gould, secretary-treasurer.

Meetings are held the first Friday of each month at the Community Hall in the Hayford Street Fire Station at 7:30. Membership is open to all who are interested.

R. B. Gould

WALLA WALLA, WASH. Contest run by the Walla Walla Cinema Club was won in the 16mm division by: first prize, Kenneth Owsley; second, M. J. Thomas and third, Dr. Geo. Scofield. In the 8mm division: first prize, Edgar Thornton; second, Cecil R. Ripley, and third, Cecil Brown.

Edgar Thornton

ALHAMBRA, CALIF. The finals of the Finished Film Contest were shown at the last meeting of the LaCasa Movie Makers. They included pictures made by Messrs Moore, Korns and Oden.

R. A. Battles

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¶ If during the year you send a film in for review and analysis, you can state it is also for the contest and the judges' record will be filed away among contest entrants.

¶ Start preparing your film now. It may win you one of the valuable prizes.

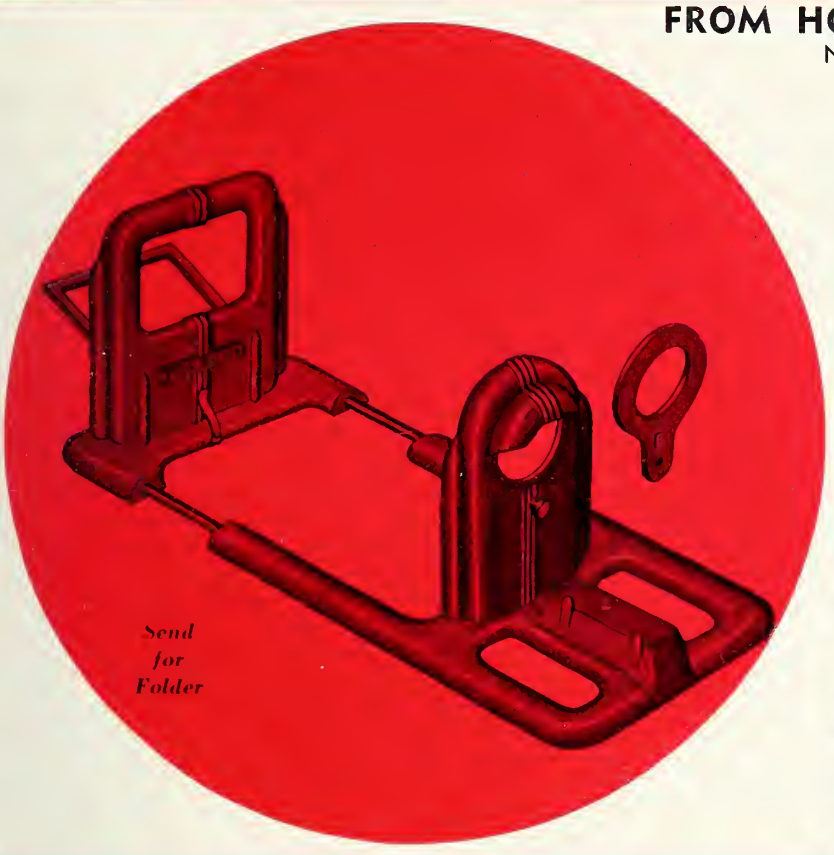
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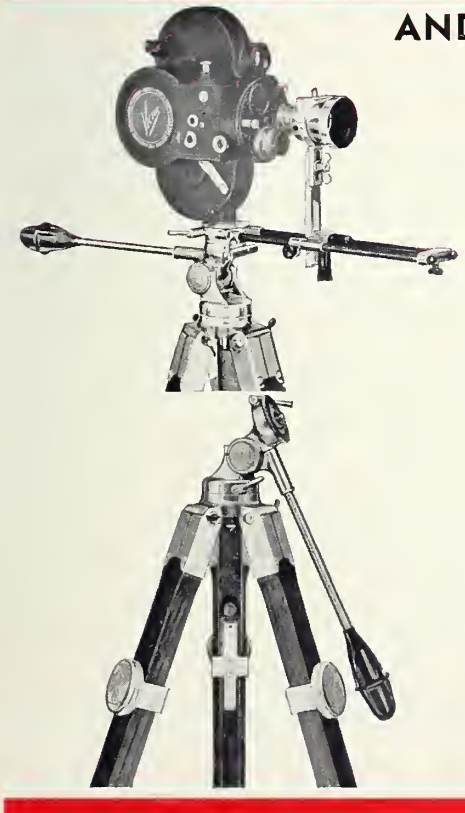
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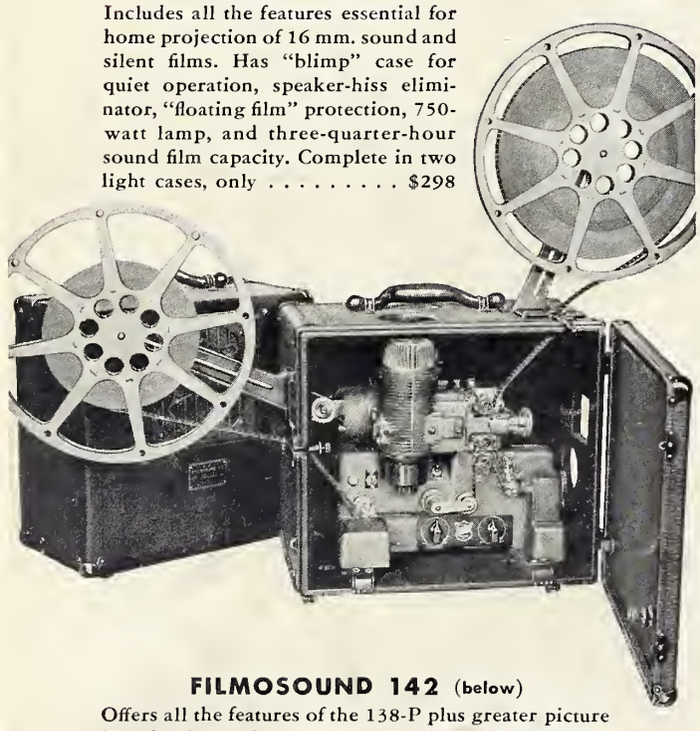
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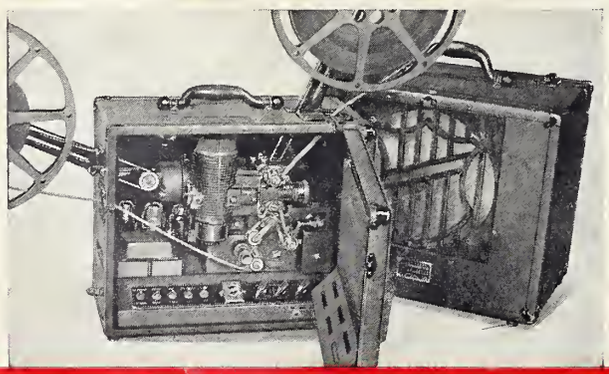
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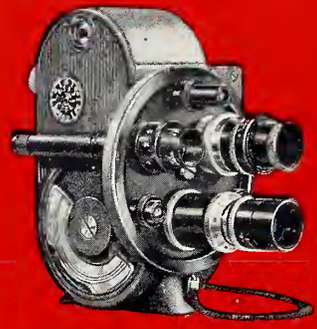
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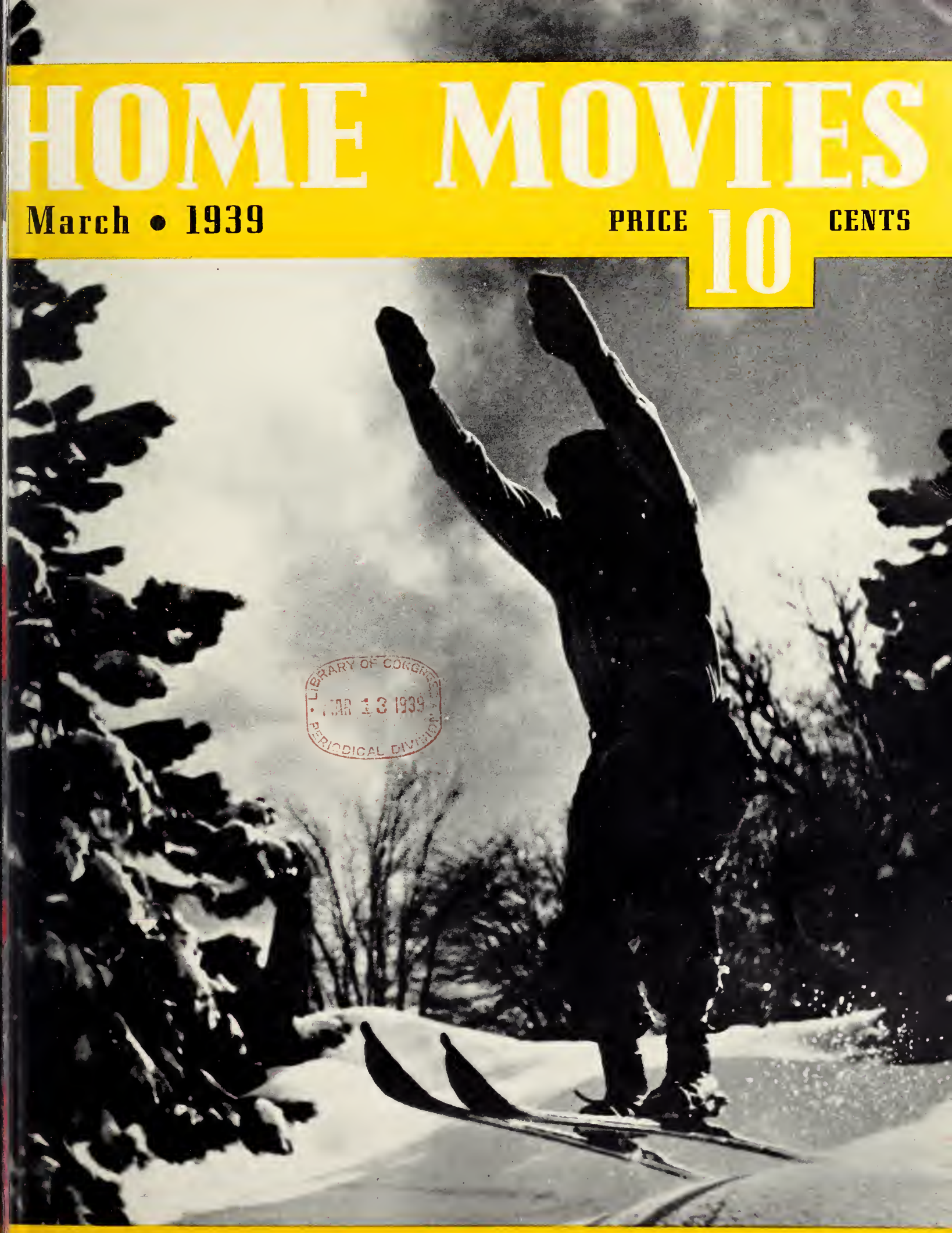
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Third Annual Contest. . . See Inside Back Cover

NEW RELEASES



100-foot 16mm rolls, $2.00

50-foot 8mm rolls, 1.00



Boujang the Orang-outang . 478-A

Comicol, olmost human ontics, of this orong-outong coptured by Mrs. Mortin Johnson in Borneo.

The Lion Movie Star 477-A

Jockie, the fomous lion movie stor, romps with his troiner.

SHIRLEY TEMPLE AND THE TOURNAMENT QUEEN 1050-A

Grond Morshol Shirley Temple greets the Queen ond presides over the 1939 Posodeno, Colifornio, Tournoment of Roses Porode, with Leo Corrillo on his horse.

PASADENA TOURNAMENT OF ROSES PARADE, 1939 . . . . . 1051-A

The most beoutiful and interesting floots of the notion's foremost florol porode.



200-foot 16mm rolls, $5.00

100-foot 8mm rolls, 2.00



Waters Bugs . 487-B

(Billy Dooley)

Billy, a sailar in the navy, gaes on shore leave and is "shang-haied" by a hard-bailed seaman. A mutiny ond the captain's daughter mean bath actian and ramance far Billy.



Holy Mackerel . 491-B

(Jimmy Adams)

Jimmy's rich uncle expects ta leove his onimals with the zaa and his automabile with Jimmy while he takes a trip ta China, but Jimmy receives an elephant and a flock af seals, while the car gaes ta the zao. There seems na end ta Jimmy's traubles until the mistake is finally discavered.

400-foot 16mm rolls $12.00

200-foot 8mm rolls 5.00

THE PRIBILOF ISLANDS 497-C

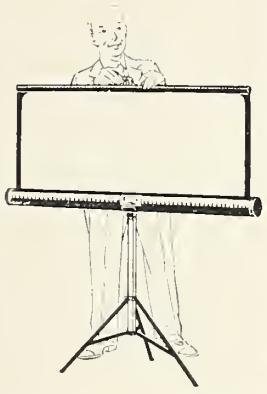
Seals, men, birds ond flowers of the Arctic pock this film of the little-photogrophed home of the fur seol full of interest and moke it on out-of-the-ordinory picture.

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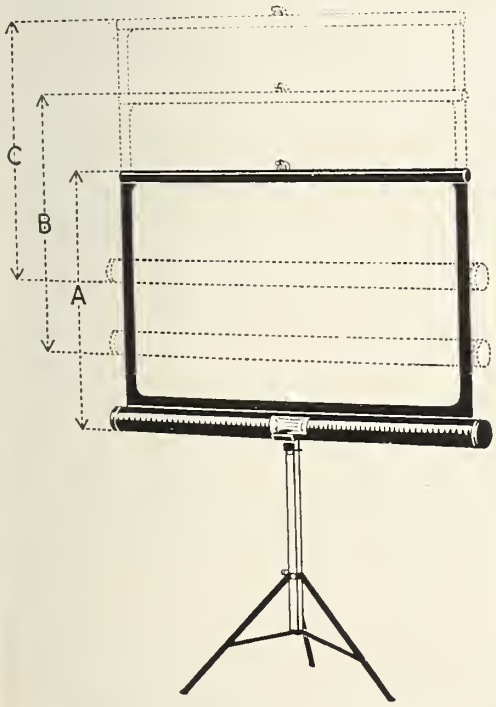


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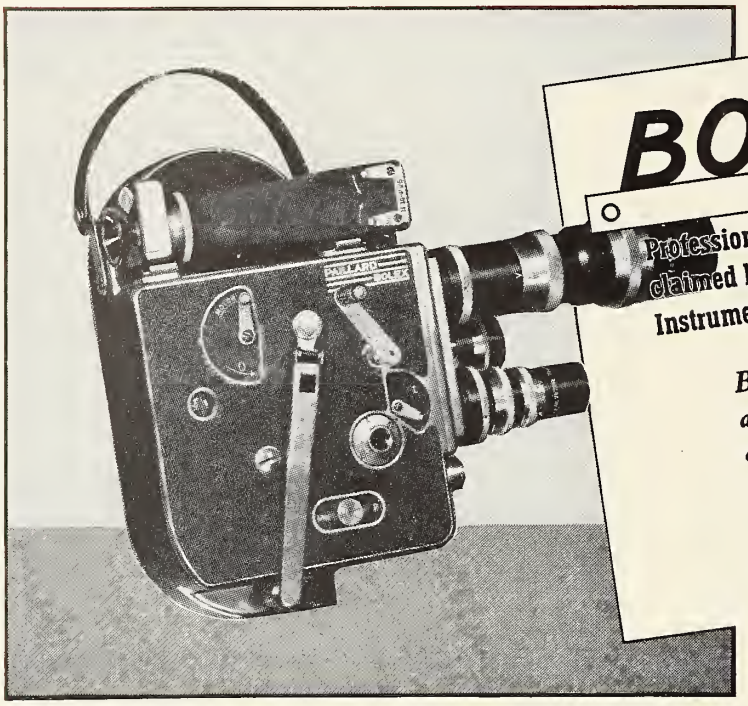
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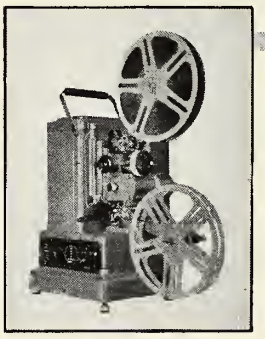
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PUBLISHED MONTHLY BY
VER HALEN PUBLICATIONS
6060 Sunset Blvd. Los Angeles, Calif.
Phone GRanite 6414
New York Office: EVERETT GELLERT
11 W. 42nd St. Lackawanna 4-6798
Chicago Office: C. N. BURRIS
55 E. Washington Street -:- Phone State 1100

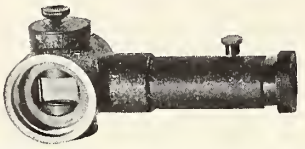
Vol. VI March, 1939 No. 3

Contents

Cover photo by Dole Elkins

I'VE GOT A PROBLEM 88
THE READER SPEAKS 90
LET'S GET TOGETHER 91
HOLLYWOOD EXPERIMENTS WITH MINI-MOVIES *by The Editors* 92
WHY NOT A SCREEN QUIZ—OF JUST THE FAMILY! *by Kurt Wollner* 94
THE MOVIE OF THE MONTH *by the Editors* 95
THE "PRO-SIXTEEN" FOR THE 16MM GADGETEERS *by J. H. Schoen* 96
NOW—LET'S USE THE "DREAM" CAMERA *by R. E. Merville* 97
THIS IS HOW HOLLYWOOD EDITS MOVIES *by Ulrich and Bennett* 98
A FEW TIPS ON TITLING DEVELOPING AT HOME *by Geo. W. Cushman* 99
WITH AMATEUR CLUBS FROM COAST TO COAST *by Club Secretaries* 100
THIS IS "HOME MOVIES" SOUND KIT BUILD IT *E. J. Wilson* 101
SNOW MINIATURE FOR LESS THAN A DOLLAR *by E. M. Liebscher* 102
TELL ME—HOW I CAN IMPROVE MY FILM *by the Editors* 103
EXPERIMENTAL CINE WORKSHOP *by Contributors* 104
MARCH OF INDUSTRY 106
PREVIEWS 107
EXPOSURE METER GUIDE 110
HERE'S HOW 113
BACKYARD MOVIES—*by Contributors* 114
WHAT TO SHOOT—*by Contributors* 117
TITLE BACKGROUNDS FOR YOU 123

Entered as Second-Class Matter, May 6, 1938, at the Postoffice at Los Angeles, California, under the Act of March 3, 1879.
Subscription—U. S. $1.00 a year. Canada $1.50 a year. Foreign $1.50. a year. Single copies 10c. Foreign single copies 15c.
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I'VE GOT A  PROBLEM

READERS: *This department is for your benefit. Send in your problems and our technical board of professional cameramen will answer your question in these columns. If an answer by mail is desired, enclose addressed stamped envelope.*

Film Cement (J. R. Janssen, St. Louis, Mo.)

The formula for film cement to be used with amateur or sub-standard films is as follows:

Ethyl Acetate..... 3½ oz.
Acetone ..... 3½ oz.
Acetate base (film clippings free of emulsion) .....30 gr.
Acetic Acid..... 1 oz.

The film clippings mentioned must be from an acetate base film; you cannot use still film or 35mm film base, as that is nitrate base. Use any of your 8mm or 16mm scrap film, but be sure the emulsion is removed. You can remove the emulsion by soaking in water; warmer water will hasten the process. You can then wipe it off with a cloth. Dry before using in your cement.

Out-of-focus Projection (Le Roy Pratt, Washington, Iowa)

Eight mm film, when turned end to end and then turned over for trick work such as you mention, will always be out of focus. The reason is that your emulsion is now on the other side of the film. The depth of focus is so shallow that even this slight difference causes 8mm or even 16mm film to go out of focus.

Fixed Focus Lens (J. W. Pumphrey, Panama City, Fla.)

The fixed focus lens you mention for your Victor No. 3 camera will give you very good satisfaction. As a beginner you will find it convenient, as it gives you just one thing less to worry about —focus. For real close-closeups it may be necessary to use a portrait attachment. This is an auxiliary lens which is placed in front of your regular lens. You would also have to use this sort of lens for titles or animated work closeup.

Reversing Panchromatic (S. J. Moore, San Diego, Calif.)

Dupont No. 314 and No. 317 panchromatic emulsions can be reversed. Be sure to use a contrasty developer or it will come out too soft.

The Scheiner speed rating for No. 314 is 24 for outdoors and 21 indoors. The Scheiner rating for No. 317 is 20 outdoors and 18 indoors.

Weak Developer (J. Manson, Provo, Utah)

Developers will weaken if left exposed to the air. It is difficult to say how many feet of film can be run through a batch of developer. If you were putting it all through in one day, the chances are you could develop from 1,000 to 2,000 ft. of film. If the solution stands, air will deteriorate it. Keep your solutions corked tightly.

There is a paint put out by Eastman Kodak Company that is suitable for painting racks. It is acid resisting. We would suggest you contact your photographic dealer. He undoubtedly carries a supply of acid-resisting paint.

Meter Reading (R. C. Wolland, Long Beach, Calif.)

If you use the G. E. Meter with the hood it is natural that you get a bigger opening than with the Weston Meter. The reason for this is that with the hood the G. E. Meter has an angle of about 30 degrees, which is about the same as your lens. The angle of the Weston meter is approximately 60 degrees. The 60-degree angle being greater lets in more light and will therefore give you a smaller reading.

Non-halation Film (T. V. Nash, Kaufman, Texas)

There is no way in which you can make a clear base film, non-halation. This non-halation coating is either floated on the polished side of the film or it is impregnated during fabrication in the silver and is later removed with chemicals.

The DuPont No. 314 16mm film is panchromatic.

Desensitizer (Ralph Snell, N. Tonowanda, N. Y.)

You prepare the Agfa Pinkyptol Desensitizer as follows:

Pinkytol Green.....145 grains
Water to mix.....16 ounces

For use, dilute one part stock desensitizing solution with 10 parts water, immerse film in total darkness for two minutes at 65 degrees F. Development may then be carried out in bright red light, Agfa safe light filter No. 107 with a 25-watt lamp. The sensitizer does not affect the film. The image will not be damaged by it.

• *Turn to Page 117*

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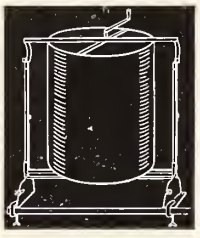
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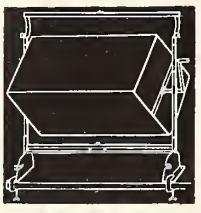




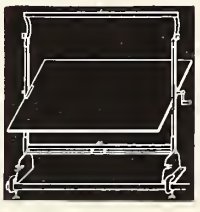
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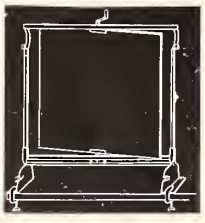
Makes Vertical and Horizontal Revolving Drum Titles



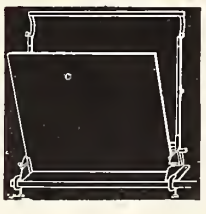
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The READER SPEAKS...

Can You Spare A Show?

Some movie clubs have established the habit of putting on shows for shut-ins. But here's an individual who believes charity starts at home . . . or at least near home. What he has done is a swell idea. More real dyed in the wool Cinebugs could go out and do likewise. Henry Fisher of Brooklyn points the way:

Sirs: It is an old saying that happiness can be obtained only when shared with others. No truer words have ever been spoken. And never have I known what real happiness amounted to until I purchased a projector four years ago to begin doling out, gratis, shows by the bushel.

Several years ago, believe it or not, I staged an impromptu screen show on the spur of the moment and I got the thrill of a lifetime when it proved a civic success. Here's how it all happened:

A rather heavy snowfall visited Brooklyn requiring the summoning of emergency night crews to battle the huge drifts. When I looked out of my front window I noticed that it had stopped snowing and the men were engaged in the monotonous occupation of stacking the snow into huge piles for removal. Out came my projector and in five minutes the chilly workers in the street were warming their hearts with travelogues, comedies and cartoons thrown upon my window-shade of the living room. It was apparent that many sons of Italy were among the crew, for you should have heard them cheer "Magnificent Venice," a Castle release.

"Whistle while you work" is a mighty good slogan, but "Movies while you work" proves still better, especially when it does not interfere with duty performed.

My greatest hobby is to offer my services gratis to kiddies' birthday parties and there are plenty. Money can not buy the sweet laughter of fifteen or twenty kiddies lying upon their tummies on the parlor rug enjoying a Charlie Chaplin comedy or a Betty Boop cartoon. Sharing their joys and the joys of their parents make for real happiness.

Last week I was informed that there were two elderly ladies living in my vicinity who had been shut-ins for the past six years due to paralysis. Years ago, I was told, they had been great movie fans, but now they had not seen a movie in all those years! I immediately made arrangements to give them a show that very night. When the show was over, tears of joy rolled down their cheeks for it had brought back memories of sweet days gone by, memories that will live forever.

Lives there a man with soul so dead who never to himself has said: "Sonny, get my projector! We're going to make somebody happy tonight!"

Henry Fisher

Neg-Pos. vs. Reversal

Well, the challenge has been cast. Roy Madden speaks his mind about negative-positive in comparison to reversal . . . and he speaks with some authority as he has been doing his own since 1927. But let Madden tell us:

Sirs: I've noticed quite a bit of controversy re: reversal vs. neg-pos. I've been filming since 1927 and have used the negative-positive almost exclusively.

My equipment is home made. My printer is a converted E.K. Model A hand-crank camera. My developing drum is a couple of lard pails. The tank is an old coca-cola sign which was rescued from a junk heap.

I've read quite a bit of arguments on the subject of grain. Well, I've been wondering if any of the arguers stopped to think that the grains are laid over each other so quickly that moderate grain is not apparent.

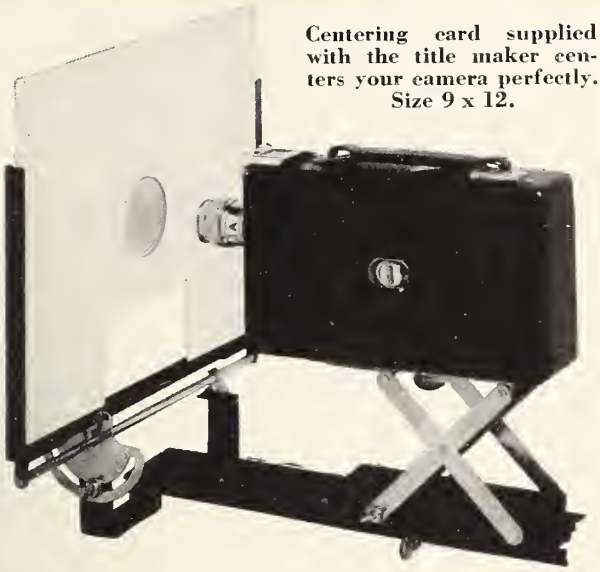
I've been getting very good results using D-72 Developer on prints and for titles where detail is necessary. I use the ordinary hydro-caustic developer for contrast titles.

One of the main reasons why I favor neg-pos is that all editing and titling can be done in the neg. My drum handles 32 feet of film which means that my print only has a splice every 32 feet. I use chemical fades on my negatives by "reducing" the film at the desired places. "Laps" are easy by simply overlapping the faded ends

• *Turn to Page 117*

Let's Get Together

I'd be glad to swap with any amateur desiring 8mm shots of Hawaii. C. F. O'Neill, 1110-A 11th Ave., Honolulu, T. H.



Centering card supplied with the title maker centers your camera perfectly. Size 9 x 12.

Here's what you have always wanted!

A device for making any kind of movie title—for ultra closeups of all sorts—for animations, etc.
It is easy to set up, easy to work and fits your own movie camera!

Now, at last, you can work out those original title and animation ideas that you've been thinking about for so long! Haven't you always hoped for an ideal device that would center your camera perfectly on your titles, no matter what their size, that would always keep the camera in alignment, no matter what the distance from the title?

The

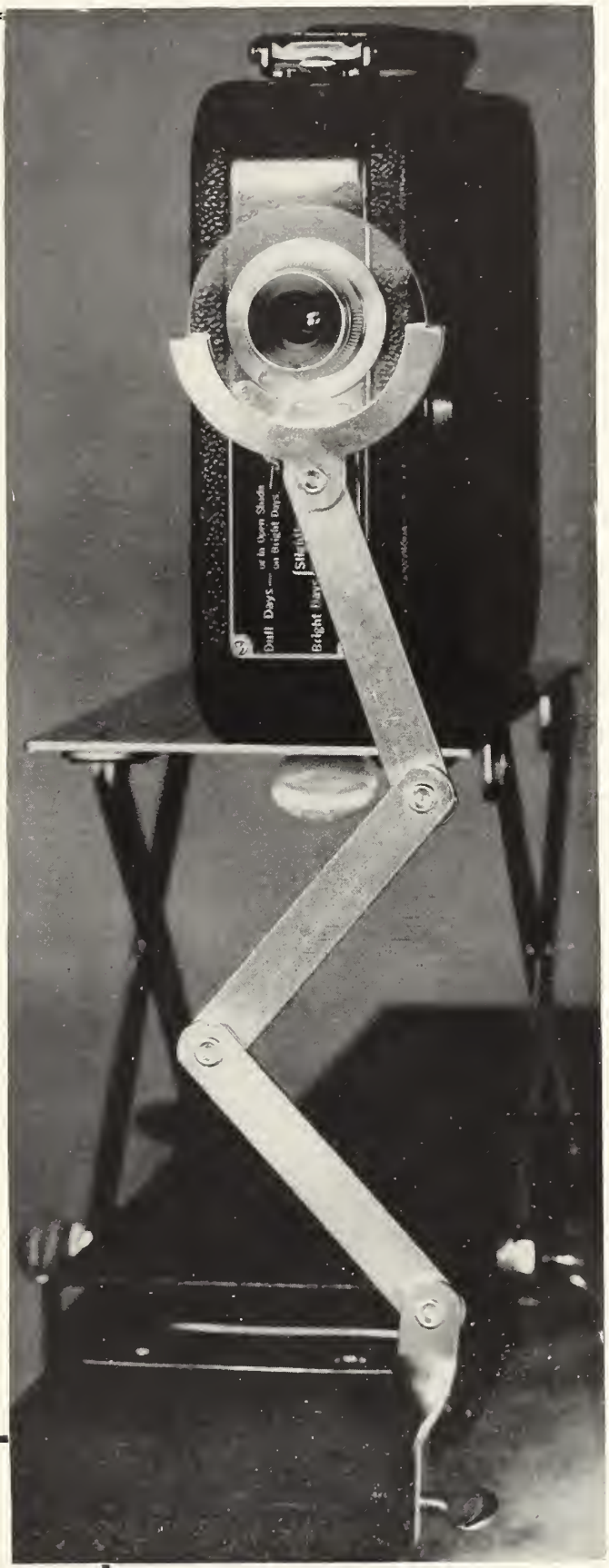
BESBEE UNIVERSAL TITLE MAKER with Illuminator

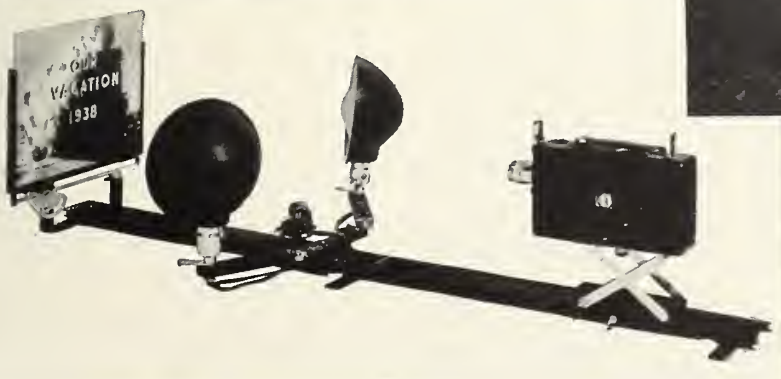
gives a full answer to this demand—a device with which you could work out your own pet title idea, whether very simple or very advanced. Dress up your films and make them more interesting and outstanding. Good titles make any good film better. Direct positive titles, glass titles with projected backgrounds, traveling titles, scientific or map animations. The most complete titling outfit on the market.

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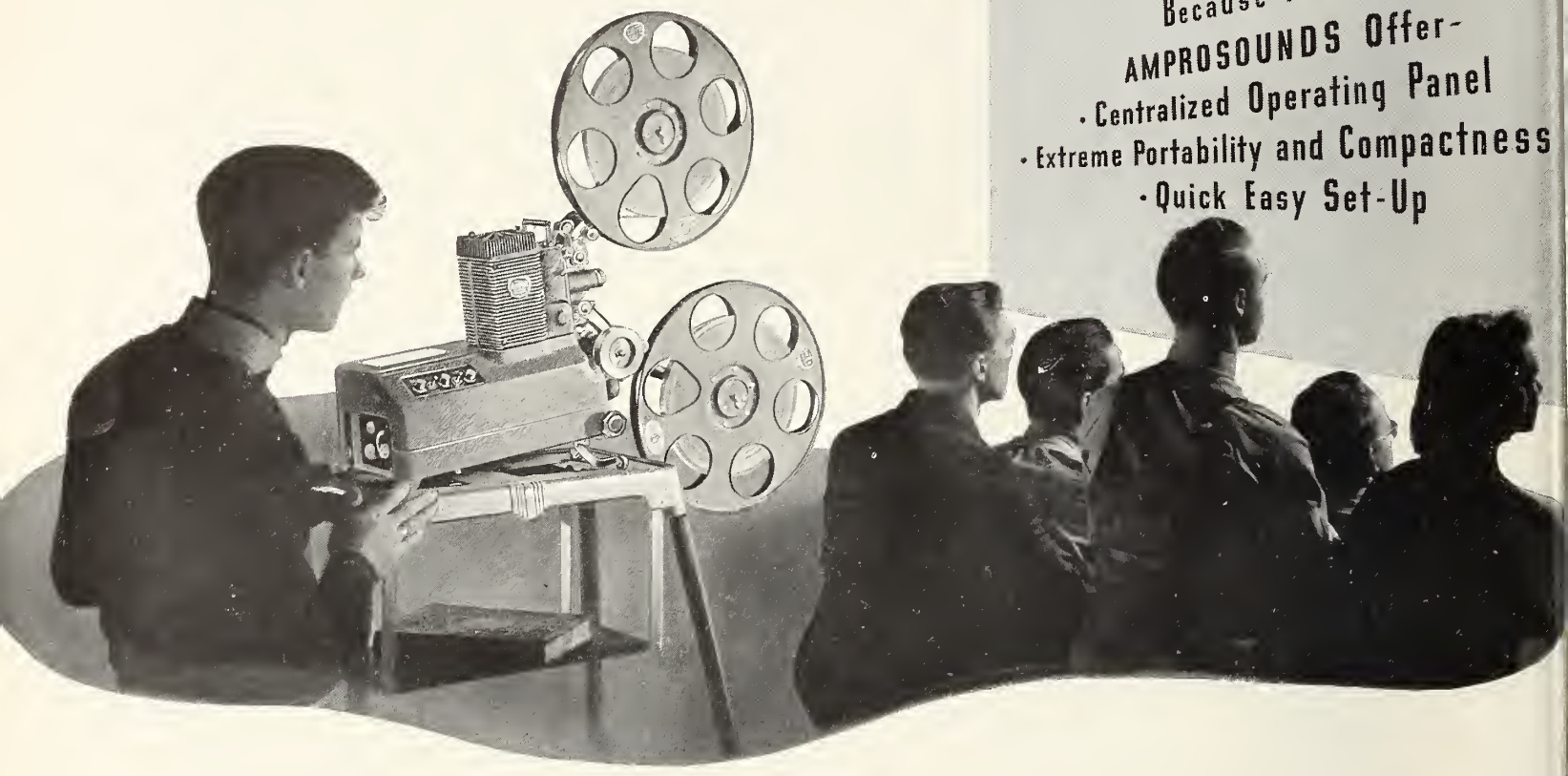
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MAR 10 1939

HOME MOVIES . . . Published in Hollywood . MARCH 1939

Reported by
THE EDITORS

Hollywood Experiments with Mini-Movies . . .

GUNTHER FRITSCH, a Hollywood 16mm fan, is now a director for *March of Time*. It's all due to his intelligent treatment of "Wanted a Master," his 16mm short subject, which had its first review in HOME MOVIES. And, it was so good that he was later assigned by Metro-Goldwyn-Mayer to re-do it in standard film as a Pete Smith Special.

Patrick Michael Cunning, erstwhile leading man, bit and extra player through thirteen hectic up and down years in Hollywood, also had an idea. This idea, too, first saw the light of day on 16mm film. This was a short subject titled "Stars for Tomorrow." Pat had, for years wished to do something for and with his many friends among the extra ranks . . . he wanted to picture the lives, hopes, recreations, habits and whims of the extra players. To prepare and shoot a picture of this scope, required months of short-cut scheming, and checking and double-checking. A major studio would have made exhaustive camera tests, spending a great amount of money, in order to ascertain set, background, costume, and make-up values. Pat couldn't do this, but he did something much smarter. He made his set and costume tests on 8mm, and make-up and photographic tests on 16mm. This method was most successful. The whole set-up had to be worked out carefully, for the picture was to be shot ultimately in 35mm with the sound, narration, and music to be put in later.

The set was on location at a lovely, quaint home in North Hollywood. The garden was to be turned into a Viennese beer "garten," so, checkered tablecloths must be made of inexpensive material; beer bottles to be painted with hot tallow as candleholders; flower festoons to be made; and last, but very important, the 28 dancing bar-maids, who had a routine to do, must have photographically colorful costumes. They had to be made on a budget of 67 cents each, and they were cute.

Sundays, only, were on the shooting schedule. All of Pat's picture co-workers must, of necessity, earn a living during the week, so that left the Sabbath as the only available day for work. Six long months were devoted to tests and production details . . . a couple of hours one Sunday, and perhaps a half-a-day

• *Turn to Page 112*



• At left, Cunning and Marie Wilsan, farmer extra now a star, discussing script; and at right, The Gang in a story conference. . . . . .



• This photo won the 2nd prize in the Burleigh Brooks contest. It wos mode by R. S. Kromer. It optly fits the theme of the story by Kurt Wollner on this poge . . . . .

Authored by
KURT WOLLNER

Why Not a Screen Quiz?...of Just The Family!

THEY'RE all doing it, radio, magazines and what not. Why not a Home Movie Quiz? The key to keeping it puzzling is to start with ultra-close-ups at about 5 inches. This will involve the use of supplementary lenses and some method of accurate centering as the field is so small (1½x2 in.).

At 5 inches you would have to use an 8 diopter lens. These are not so easily secured as the smaller diopter lenses. In the 5 and 10 cent stores you can buy spectacle lenses for about 25 cents. Secure one with a 4 diopter rating. Use both of the glasses, one in front of the other and held tightly together. This will give you an 8 diopter rating.

Of course place your diopter lenses as close as possible to your regular lens. For centering secure a pasteboard tube of 5 inches and the same diameter as your lens. When this is fit snugly over your lens you can aim it at the object you will photograph and center that object in the middle of the tube. When you are ready to photograph, take the tube off, put your supplementary lenses in place, set your lens at infinity and you are ready so far as focus is concerned.

The continuity is based on everyday things and takes in members of the family. I have main titled my film merely "Screen Quiz" with a sort of explanatory title following reading, "Can You Guess What It Is? No Prizes, Even If You Guess Right." Then the title "What Is This?" is followed with the first ultra close-up and before each Quiz scene I use the same title, "What Is This?" meaning that you can shoot sufficient footage of it at one time and use as needed. The balance of the picture after these introductory titles which include Titles 1, 2, 3 and 4 brings us to the idea for the film as follows:

Close-ups of everyday things, taken from 5 inch distance are combined with family-members in a film called:

Scene 5. Matches taken from 5 inch distance with one moving fotoflood so that the shadows move, too.

Scene 6. Title: *Can You Guess, What It Was?*

Scene 7. Closeup of father's hands (3 feet distance) holding in one matches and in the other paper, which he is lighting. Another shot (12 feet distance) showing the father putting burning paper into the furnace. (Entire scene taken in the basement.)

Scene 8. Title *What Is This?*

Scene 9. Five inch close-up of the typewriter's ribbon holder, moving up and down when keys are touched. No paper is in the typewriter but keys are rhythmically touched and picture is taken about 12 seconds.

Scene 10. Title *Can You Guess, What It Was?*

Scene 11. Three foot close-up of the typewriter, and 12 foot shot showing brother writing on the typewriter.

Scene 12. Title. *What Is This?*

Scene 13. Eight inch close-up of a raw egg in a pan on a stove and being scrambled by a fork. Three shots with one minute interval so that you can see the egg harden, but always beaten by the fork.

Scene 14. Title. *Can You Guess What It Was?*

Scene 15. Three foot close-up of mother's smiling face.

Scene 16. Three foot close-up of mother's hands, one holding the pan, the other the fork, scrambling the eggs over the fire.

Scene 17. Same scene 12 foot distance.

Scene 18. Title. *What Is This?*

Scene 19. Eight inch close-up of sister's mouth from which thick smoke is coming out. (For the scene the sister must lie down on a couch, a black cloth background, fotoflood well placed, that smoke is visible and smoke of a cigarette must be blown up vertically.)

Scene 20. Title. *Was That a Volcano?*

Scene 21. Three foot close-up of the sister saying decidedly: "No! No! No! No! No!"

Scene 22. Three different shots of sister smoking a cigarette, blowing smoke.

• *Turn to Page 111*

Reported by
THE EDITORS



Movie of the Month



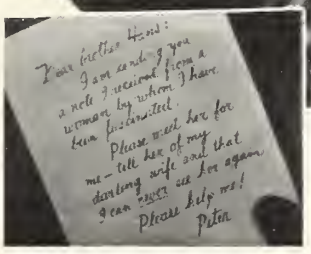
Subtitled "A SAGA OF A GREAT LOVE—AND AN EVEN GREATER JEALOUSY," and AN ORIGINAL SCENIC SYMPHONY.



Peter stealthily places an envelope under the door of his brother Hans' cabin.



Hans, returning, finds two letters enclosed—one, asking aid in terminating his brother's secret love affair.



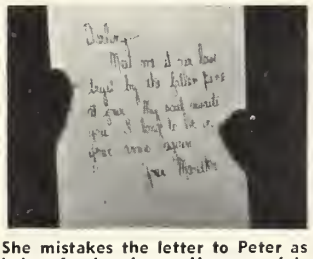
In disgust, Hans leaves on his unpleasant mission, leaving the other letter on his cabin table.



He senses impending tragedy, and hesitates—as he is expecting his sweetheart, Drina, to visit him.



Drina comes to Hans' cabin and thinks he has left a note for her, explaining his absence.



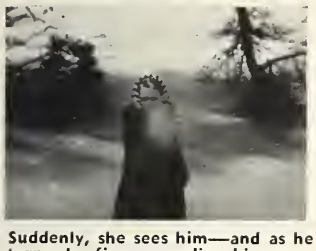
She mistakes the letter to Peter as being for her lover, Hans—and is overcome with grief.



She is obsessed by an overpowering jealousy— and reaches for Hans' revolver to avenge his apparent infidelity.



Blindly, she roves the countryside, searching for the trysting place of her sweetheart—and his supposed love.



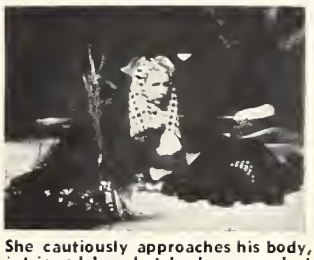
Suddenly, she sees him—and as he turns she fires, wounding him mortally—and he pleads with her to wait.



Realizing her misunderstanding, he waves the explaining letter to her, hoping she will deter from her purpose.



She shoots again, in jealous fury, and he falls, clutching the letter in his hand—and lays still.



She cautiously approaches his body, intrigued by what he has waved at her. She snatches it and runs away in fear.



Wildly she flies from the scene—half crazed by what she has done—higher and higher into the leep snow-covered pines.



Then she slips and falls—rolls over and over down a steep cliff, which shocks her to her senses—then she reads the letter.



In horrible realization of her mistake, she fights madly back—reliving in her mind the tragic events just happened.



—and half frozen, she crawls in tragic remorse to the lifeless body of her lover, and falls over it in anguish.



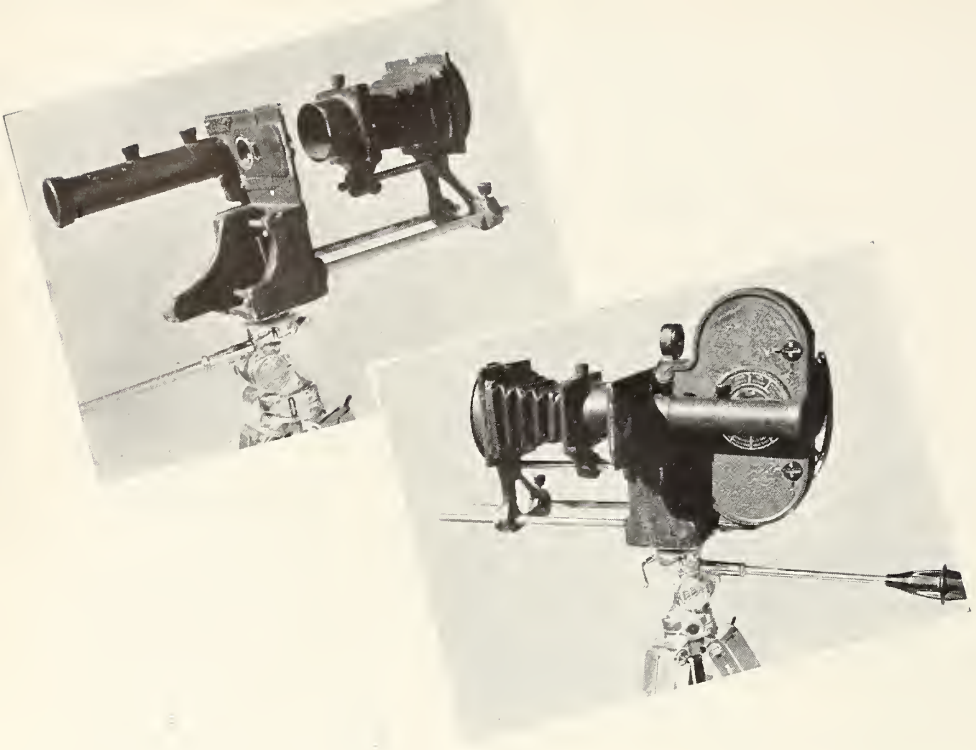
—and the fade-out is against a gorgeous color sky, through the trees, which have been silent witnesses to this dramatic episode.

AGAIN John Wentworth achieves high honors. His "High, Wide and Lonesome" was given four stars several months ago. Now his "Today We Live" also done in 16mm and approximately 400 feet in length is declared "The Movie of the Month" for March.

It is another in what Wentworth calls his series of Scenic Symphonies, in which he combines fine music with goregous scenery and a running story to suit the locale and the music. The musical record background is Tschaikovsky's Symphony No. 6 in B minor "Pathetique" (opus 74).

The picture does not contain a subtitle or

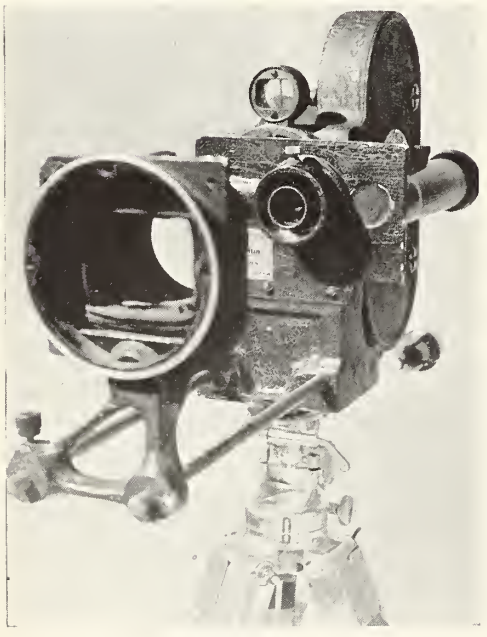
• *Turn to Page 115*



Authored by
J. H. SCHOEN

The "Pro-Sixteen" For The 16mm Gadgeteers

• **At top, shows the foundotion of the "Pro-Sixteen" the crodle containing focusing tube, sun shode filter holder and effect box. The other two pictures show the camero attached to the crodle. . . . . .**



OF course, it had to come. We mean a 16mm camera with a lot of gadgets hung on it. When co-editor Merville sired and ballyhooed that "Dream" eight, we who stick to the sixteen recognized a challenge.

We decided, however, that when we hung something on the Sixteen it was going to be the basis of everything the professional could do. So we also dreamed of that "Pro-Sixteen," toyed with the many ideas of what it should do.

Then here the other day Gadgeteer Extraordinary J. P. Shurtliff pops into our office with his Victor camera decorated like a Cinematographer's Heaven. And he says it can be done on any sixteen, so what we say about this particular outfit may possibly be applied to most sixteen cameras.

Naturally we have a great deal to start with on the sixteens. There is the Special with a method of focusing through the lens, so the "Pro-Sixteen" had to have that. It had to have windback, etc. But that's only the start. A good foundation.

Before going into a brief description of this model of the "Pro-Sixteen" let's tell you just what the plans are for the final camera. What it will do and what you can do with it.

By just pushing a lever you can swing the lens in front of the focusing tube so that it is in "taking" line. By that we mean the lens is stationary; the camera moves and we swing the focusing tube in behind the lens the same as they do in the professional 35mm camera. We see the picture just as the lens sees it. We can line up to a "Gnat's Whisker." We throw the lever back and there the camera is in taking position.

The picture at the top of the page shows the foundation for our "Pro-Sixteen." It is the cradle for the camera. This cradle contains the focusing tube, holds the lens, has the sunshade and "special effect" box. Also the filter holder. On to this Shurtliff will hang all of the other special effects for making wipes, accurate wipes, where one picture wipes the other off smoothly, accurately and without a line in between. But more about this effect box later.

Now let's look at the second illustration. We see the tube right alongside of the camera, over the camera door. This tube can be pulled off very easily. The knob nearest to the rear of the tube is for focusing the tube to the individual eye. When that is accomplished then the focusing of the lens is definitely accurate.

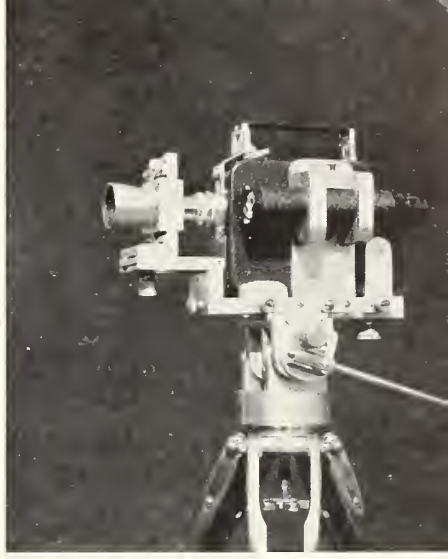
This focusing tube magnifies the image and can be constructed to present the image right side up, or with fewer elements it will invert it. Later models will add a parallax finder outside of this focusing tube so as to clear the sun-shade. While the Parallax finder will be calibrated it will be a simple thing to check the finder and the actual field being covered by merely peeking through the finder after the field is checked through the focusing tube. The focusing tube could serve two purposes. A matched lens could be placed in front of it and have it coupled with the taking lens so that focus would always be visually checked while shooting.

The other side of the camera will have a frame counter to permit accurate wind back for lap-dissolves, split stage and double exposure effects. This side will also contain the shaft, fastened to the camera hand crank shaft, for the automatic operation of wipes, fades and other effects.

Look at the bottom picture. On this you will notice the front is made for the addition of effect equipment; iris, wipes and other designs that will be found practical. Matting will be one of the big features of this camera.

• *Turn to Page 120*

Authored by
R. E. Merville



Now—Let's Use the "Dream" Camera . . . . . .

Some of our readers may say that we are out of step with the season, but it won't be long now before "The Big Red Robin" will come along cocking his head to one side or the other in order that he may directly focus his vision on the hole where he hopes the delicious worm will appear. The graduate naturalist will advise us that the robin is listening for the worm, so we will compromise and keep the phraseology in photographic terminology and say that the robin is focusing his attention. Wouldn't it be interesting to show a reel of Kodachrome of birds in the field on some of these cold winter evenings? I am sure we would be compensated for the time required to get these shots. Anyone can make a beautiful collection of bird and animal studies in pictures with the correct equipment and a little patience.

Since we are primarily concerned with equipment we will stick to our subject.

The tape measure range finder we will have to lay aside and attach our optical range finder to the side of the camera. The Optical range finder illustrated is not expensive because it is now obsolete, having been replaced by the split image type, but it is better for nature work than the split image finder because our subject will not always permit us to use the double image idea. The finder illustrated is the focusing type, and it still can be found in many of the stores. Since most of our pictures, that is, the most interesting ones will be made catch as catch can, we need to work rapidly. The range finder isn't so necessary with the regular camera lens as it is with the telephoto lens.

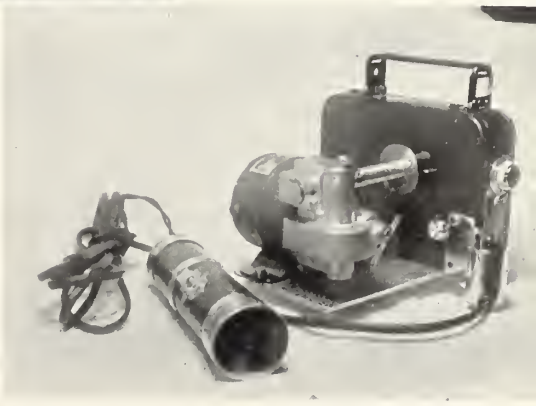
We strongly recommend that you arrange a base for your camera as you will find that it will serve as an attachment plate for many gadgets in the future, and it will assist you in aligning your camera on your titler. The metal we use is duralumin. It is much better and just as light as aluminum and very little more expensive. It has the advantage of being easier to machine, that is, drill, tap and file. You will note that the range finder, the sun shade and the brackets for holding the camera upside down are all attached to the base and not to the camera itself. The one word for this base is "Indispensable." This can be attached to the tripod, the same as the camera by simply drilling and tapping it with a ¼-20 thread. If you do not use the tripod, the base and accessories are light enough to hold in the hand. The duralumin base adds very little weight.

For nature and wild life we recommend a telephoto lens, and this being of longer focal length must be focused more accurately than the ½ in. lens regularly supplied on the camera. The telephoto is usually 1½ in. on the 8mm cameras. I have tried a 3 in., but I cannot recommend it; in fact, the 1½ in. is entirely satisfactory for most subjects and much easier to use than 2 in. or longer.

When you can operate the camera in the hands you do not need the motor drive or

• *Turn to Page 110*





• At top, the special camera mount with focusing tube in ploce. Center, Solenoid releose for single frame ond bottom, the Electric Motor ottoched.



Authored by
L. O. Ulrich, S.M.P.F.E.
R. C. Bennett, S.M.P.E., S.R.G.
Craig Movie Supply Photo

This Is How Hollywood Edits Movies

For the moment you are not an editor but rather a scenarist in reverse. Instead of a story idea upon which to base a script you have been given a picture from which to weave a theme. Like all good scenarists your first problem is to decide within which major story classification your final picture will fall. Is it to be comedy, melodrama, travel film, action picture or straight drama? Upon this decision will rest not only your editing style but also your captions. This can be discovered only through many screenings of your movie. Try to capture the thread of continuity as you watch the film unwind. Most important, select that scene which will be the climax of your picture. Around that build your other shots, carrying your theme to a definite conclusion.

Now you will write your scenario based upon what you have just seen unless you are one of those foresighted ones who write a script before shooting. In that case your initial problem of theme and story has been presolved. After you have sketched out a story outline throw in a few tentative titles to achieve a good general effect.

If the story idea pleases, you are now ready to do some serious editing. You have story and picture or everything that any professional editor possesses. (That is if you have been thoughtful enough to supply yourself with sufficient medium shots, closeups and angle shots—we hope.)

With the use of action-editor and scissors, cut your film apart, scene for scene, marking dutifully upon a sheet of ruled paper each shot in consecutive order with a concise description of each. As you roll the shots up hang them in order upon your breakdown board. If your shots are long you will save much time by constructing a "stripping disc" from an old aluminum reel. This is simply done by cutting off the flange from one side with tin snips down to the hub and then filing smooth to prevent film scratches. By winding up your shots on this you can slip them off easily in a tidy roll ready for mounting on your breakdown board.

Disregarding the film momentarily, sit back in your easy chair and compare your list of shots with your continuity outline. On another sheet of paper rearrange your shots by number so that they compare roughly with your story outline. Duplicate or cross shots should be placed together for simplicity. You are now ready for the first, or rough cut.

To prevent confliction, the picture should be assembled by sequence. This holds truer, of course, on lengthy pictures than it does of those running only a few hundred feet. Through the medium of your sheet of rearranged shots assemble the various shots of the first sequence in the order you decided they should be.

Once more your editor goes into action, for you are going to "pace" your picture. How to properly pace your movie so that its timing coincides with the mood of your story cannot be explained in words. There is no magic formula for this nor are there any hard and fast rules. That is where experience comes in, and lots of it. When you read stuff about cutting action scenes to four feet each and comedy shots to so-and-so, forget it fast. There ain't no such animal. Every editor has his own style, the same as every author and every landscape painter. Evolve your own like the rest of us.

Generally speaking, shots should match action, scene for scene. This can be accomplished with your action-editor which will actually show you action in each shot. But this is important—don't try to cut too close on your

• *Turn to Page 108*

• Here we find the authors, who are known as "Movie-Editors of Hollywood" in the act of editing a 16mm picture. . .

Authored by
GEORGE W. CUSHMAN



A Few Tips on Title Developing At Home . . . .

MANY an amateur makes his titles on the expensive panchromatic reversal films he uses in his movie making, not because he wants to, perhaps, but because he has never learned how easy and inexpensive it is to perform this fascinating part of movie-making at home.

To the advanced worker these words may be a bit elementary, but we feel sure there are hundreds, yes thousands of beginning amateurs who have been looking for a few tips on the making of titles at home. For the latter group this discussion is intended.

The developing of photographic film, whether movie or still, is amazingly simple. There is no mystery or magic about it, as the novice is sometimes led to believe. The process we are describing here—direct positive titles—is exactly the same as that used in the developing of roll film. For those who are not familiar with film developing, let us say just a few words.

After exposure the film is taken to a dark room where it is unspooled and placed in the developer. This is a solution of chemicals which turn all light-struck portions of the film black. The developer is now rinsed off in clear water and the film then placed in an acid bath called the "hypo" or "fixer" which removes the remaining silver salts on the film, leaving the film clear. After the "hypo" is washed off the film is hung up to dry. That's all there is to it. When dry the prints are made from the film.

When making home-made titles, we go through the same procedure only we do not make any prints. Instead, we take the film as soon as it is dry and project it. Since this resulting film is a negative, we make our titles just the opposite of the way we want them to appear on the screen, as far as the light values are concerned. But we shall discuss this phase later.

The worker's first problem is that of equipment—that is some drum or rack or reel or other device to hold the film while it is placed in these solutions. If the worker contemplates making only one title at a time, these can be developed by the "hand dipping" method as illustrated in Fig. 1. The first tray contains the developer, the third the hypo, and in the center is clear water. If trays are not at hand, saucers can be used.

Those preferring to develop several titles at a time can build a small rack to fit inside the tray (Fig. 2) or a large drum which may be placed into a large jar or can, (Fig. 3). Chief objection to the latter method is that it requires so much solution to cover the drum.

Probably the most popular method is that of using a small drum and three small trays to fit. Fig. 4 shows how such a drum was made to fit into a 5 quart oil can which had been cut in two lengthwise. This drum comes within about an eighth of an inch of the bottom of the tray and holds a little more than 10 feet of 16mm film. Probably its best feature is that it requires only 5 ounces of solution.

There are many other types of developing apparatus which can be used.

• *Turn to Page 107*







• The purpose of this equipment is fully exploined in the text. The equipment as shown ond referred to are at Top, Fig. 3, next Fig. 1, then Fig. 2; bottom, Fig. 4.







• Scenes from Cine Club picture show ot top, Mrs. J. R. Shepherd ond A. W. Ginn. Center, Mrs. H. McCann and A. W. Ginn and bottom, F. W. Brinkley and Mr. Ginn.

Reported by
CLUB SECRETARIES

With Amateur Clubs From Coast to Coast

SHOULD you want to join a club, write the editors of HOME MOVIES. They will give you the address of some club near you. Should you be planning a club in your locality, we have data which will assist you in its organization. It's yours for the asking.

ST. PETERSBURG, FLA. The St. Petersburg Cinema Club has changed its name to the St. Petersburg Home Movies Club.

Meetings are held in the club rooms at Ninth and Tangerine the first and third Tuesday of each month. Officers of the club are L. J. Masters, president; M. Mastry vice-president, and Glenn C. Gould, secretary-treasurer. Anyone desiring to join this club can communicate with Roy C. Ober, 404 Fourteenth Street North.

Glenn C. Gould

ST. PAUL, MINN. A newsreel trip with twelve of the members of the Metropolitan Cine Club filmed the entire Winter Carnival Parade; also the club sponsored a broadcast, "Movie Making for the Average Person," which went over station WMIN.

Those who wish to join this club may secure information by addressing Metropolitan Cine Club, Angus Hotel, St. Paul, Minn.

Harold E. Piggott

STATEN ISLAND, N. Y. The February meeting of the Staten Island Cinema Club included the showing of the three Staten Island prize winners of 1938 made by Charles Ferrie, Fred W. Brock and Frank E. Gunnell. A committee consisting of Fred Brock, Miss Batz, Miss Loeffler, Jim Carren, Ferrie, Runyon and Wilson are preparing a documentary film of "Sailors' Snug Harbor."

Jim Carren

CHICAGO, ILL. The February 22 meeting of the Metro Movie Club of Chicago was given over to titling. The speaker and demonstrator was Rex Soice of the Titlecraft Division of Bell & Howell Co. March 1 is Studio Nite for members only. At this meeting scenes of club scenarios are shot.

J. Stevenson

SAN FRANCISCO, CALIF. The programs for the Sherman-Clay Camera Club will include social get togethers, contests and field days and, of course, the San Francisco World's Fair. The first field day was held at San Francisco's Airport where many pictures were taken.

Edward Mossawir

PHILADELPHIA, PA. The February meeting of the Philadelphia Cinema Club had as its guest of honor John V. Hansen who showed his pictures taken in Europe. The March meeting will be contest meeting and films are solicited from all members. The annual banquet was held on February 28.

H. R. Wilson

LOS ANGELES, CALIF. One of the important and active committees of the Los Angeles 8mm Club will be the Shut-in Committee whose duty it will be to show films to those not able to leave their home or in hospitals. This committee consists of W. A. Cadarette, C. William Wade and Leon C. Sprague.

V. P. Burdick

OAKLAND, CALIF. The Bay Empire 8mm Movie Club held its quarterly party at the home of Dr. Eric Anderson. The Besbee Products picture "Entitled to Success" was screened.

Anyone desiring to join this club can secure information by addressing the Bay Empire 8mm Movie Club, 4722 Allendale Avenue, Oakland, Calif.

A. K. Hutchison

• *Turn to Page 118*

Authored by
E. J. Wilson
*W6PCV**

This is "Home Movies" Sound Kit—Build It . . .

This month we tell you how to build the amplifier described last month. By this time you have made up your mind to either have sound with your pictures or do without it. If you are one of the many who think it is too much trouble to construct the described system, then read on a bit and you will see how really easy it is. Dig up the last issue of Home Movies and start again from scratch. Anyone who has the ingenuity to fool around with a camera and darkroom can easily assemble this amplifier. The trouble will repay you many times. Besides that, it's still not the right weather for fishing, so plan to spend a couple of nights in your work room (the kitchen will do, if the wife doesn't object too much), and you will enjoy the pleasure of assembling this gadget.

Tools? Yes, of course you'll need some, but you can mooch from the neighbors those that you are lacking. Let's see now what is the least that we can get along with . . . better have a good screw driver, a small soldering iron, a pair of small pliers, and a lot of patience.

Diagram No. 1 illustrates the lay-out as we assembled it. It was described in the last issue of this magazine so there should be no need to repeat what has already been said. The chassis is punched or drilled as indicated. Diagram No. 2 is a schematic drawing of the connections. Anyone who has done even a minimum of reading of radio diagrams should be able to understand the symbols. If the builder lacks this experience, a few minutes spent with the local radio service man will enlighten you as to the details.

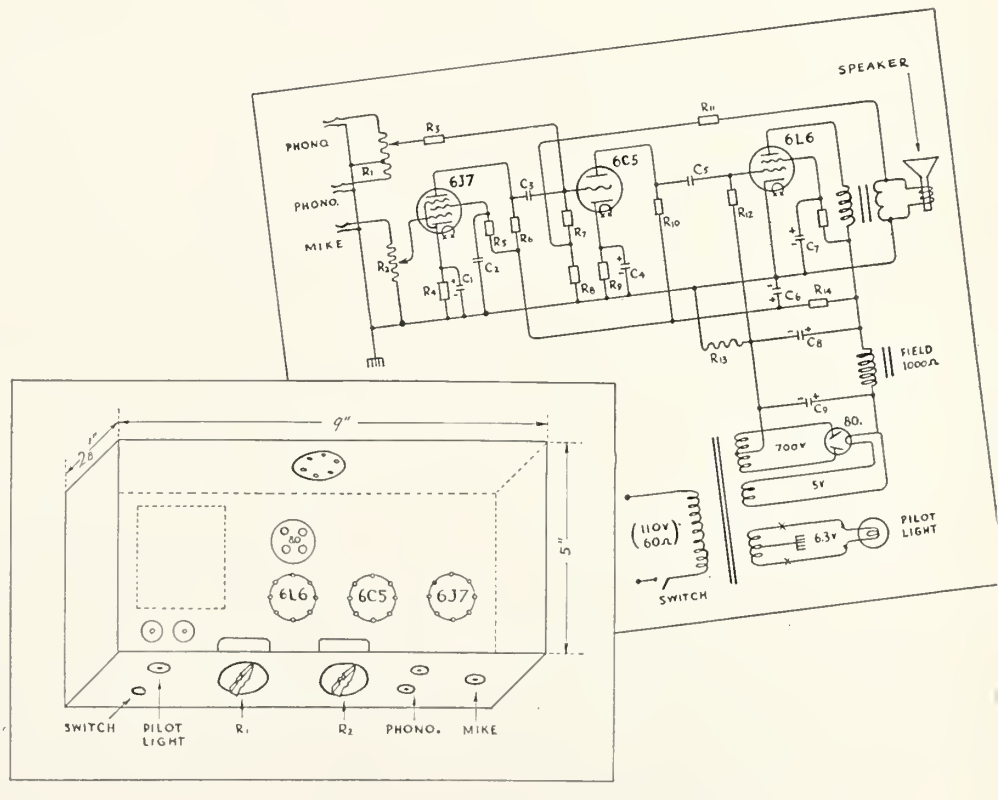
Attention is invited to the loud speaker connection, which may have to be reversed. At any rate after the amplifier is constructed, be sure the loud speaker is connected as shown. If a howl results, shut off the amplifier and reverse the speaker connections. The operation of the amplifier is as follows: The input of the michrophone is connected through a volume control (R2) to the grid of the 6J7, while the input of the two phonograph pick-ups are connected through a volume control (R1) direct to the grid of the second tube, a 6C5. Provision has been made by adding a resistor R3 in series with the arm of the phonograph pick-ups volume control (R1) to prevent any variation of amplification in the first tube the 6J7 which tube is solely used as a michrophone preamplifier.

The reverse feed-back feature has been used to improve the quality of the amplifier as far as frequency response and distortion is concerned. The output of the final tube, a 6L6 is sufficient to provide approximately 3 to 4 watts of undistorted output, sufficient to fill a small theatre. In operation in the home the gain or volume controls (R1 and R2) will usually be operated about half way open. It may be necessary to caution builders of this amplifier that the operation is designed for 110-v., 60-cycle A. C. current. This is used in practically every location nowadays, but there are still a few different voltages and cycles in use, so before attempting the con-

• *Turn to Page 119*

* *Anyone with a short wave station interested in talking personally to the author, might try calling W6PCV, Los Angeles.*

• In the sketches below the bottom lay-out represents Diogram No. 1 as referred to in text; and of course upper layout is Diagrom No. 2. . .





Authored by
E. M. Liebscher
Cine Optical Engineer
Photos by Chiappero

Snow Miniature for Less Than A Dollar

One of the most beautiful of all miniatures is the snow and winter scene. Perhaps not as spectacular as the rest but for something to inject beauty and genuine art in your home movie, make a "snow miniature" by all means. As to expense, I venture to say that one dollar will cover everything, in the way of material and props.

In last month's issue I described miniatures, in general; the way they are made professionally and the general technique used. It is no different than what you could do if you had to and were getting paid for it. Details were given on how to make an "earthquake" and to avoid filling up space with so many pointers on the subject that would only be a repetition; would suggest you read last month's article again.

Surely, if it were urgent, really a serious matter, you could make a "snow miniature" with less than one dollar. Suppose you were faced with just that —what is the first thing you would do? Certainly, you'd plan. Any nit-wit can get results, if he has everything at his command but he doesn't get the thrill and fun that you are going to get, under the circumstances.

First of all, "snow miniatures" should be made indoors—the garage, basement or attic; as exterior lighting (sunlight and daylight) is too treacherous and cannot be placed and controlled as easily as artificial lighting. Then too, it may start to rain and make a mess of things, or a wind may come up and blow away half your props. These things always happen so do it indoors.

• **Snow scenes like these can be reproduced right in your own home. You are told how in the accompanying article. .**



Among the "props" and materials needed are, for example: bits of broken mirror glass (for frozen ponds, etc.); any glass firm, they all do silvering, will give you all you want of this at no cost. It is the waste cut from larger pieces and has no value.

In using these bits of mirror, a precaution is advisable at this time, to avoid a "too perfect" reflection. Ponds that are frozen, do not reflect like glass but have an irregular and spotty reflection. To provide this condition, crumple up a piece of cellophane and lay it on the mirror. This makes the "cracks in the ice" and the irregular surface. More important, is that it prevents any "ghost" or double images from appearing, due to the silver being on the back of the glass. It may be well to remember this point in any shot, involving the use of mirrors. Professionally, this is remedied by the use of "first-surfaced" mirrors or the reflective material (silver, etc.) on the front of the glass.

Toy houses, in your snow scenes, should be "antiqued" if too new looking. This is done with "burnt umber—ground in oil—a dime a tube in any paint store. This is a good stock item for many purposes. To use it, squeeze a little on a piece of cardboard or tin, add some turpentine (to thin it, quite thin) and apply with a rag. Let it settle about two minutes and then lightly rub it off. This produces an "old" weather-beaten appearance because the burnt umber will stay in the low places on the object—cracks and crevices, etc. Toy houses with chimneys are recommended; a piece of ordinary incense inside, makes the "smoke" curl up from the chimney which is as it should be.

"Windows" are of crumpled cellophane. "Icicles" should be on all objects such as roofs, trees, etc., and are made by lighting a five-cent paraffine candle and allowing it to drip in appropriate places.

"Snowdrifts and banks" are made out of plaster of Paris. Any plasterer or decorator has ten to fifty pounds of "dead" plaster on hand at all times, due to moisture. It is no good to him and he will give it to you. In many cases, it is well to use "live" plaster as it won't collapse, when used for "hills," etc. This is sold as "casting plaster," by any lumber yard or building supply house and costs about one cent a pound. In mixing this, use cold tap water. Put a little water in a can or basin, then sprinkle the plaster on the surface

• *Turn to Page 112*

Reviewed by
THE EDITORS

Tell Me—How I Can Improve My Film

THIS IS NOT a "criticism" service, but is intended to give the amateur the benefit of the editors' experience of many years in movies and the things they learn by looking at hundreds of pictures every year. They will attempt to give constructive suggestions of how you can improve your film or your filming.

Stars will be awarded pictures reviewed. Those given two stars or more are given leaders. One star is Fair, two stars Good, three stars Very Good and four stars Excellent.

Detailed reviews are sent by mail to the cinefilmer submitting film.

When sending your film in for analysis, please advise what camera you used, speed of lens, whether you used tripod or camera was hand held, filters, exposure meter, other accessories and how you made your title. While this information is not essential to having your film analyzed, we like to pass it on, as other amateurs are interested in what the "other fellow" is using and how he makes his pictures.

Scenario
400 ft. 16mm M.T. ★ ★

Equipment used, Victor No. 5 Camera with 1 in. F:1.5 and 15mm F:2.9 lenses, Tripod, Meter; Kodak Pan; three No. 2 photofloods in reflectors for interiors; titles all home made with pin back letters on black painted cork.

The picture indicated it had been planned. There was much in it that this cinefilmer could feel proud of. In view of the fact that the important action more or less centered on the child and that the child was the excuse for the making of the picture, the main title should have directed the idea to the child instead of the neutral designation of "Scenario."

There were two shots introducing little Susan. While somewhat similar there is a jump between them. One shot only should be used, it would improve the introduction.

Zoom titles were used and very well indeed.

The scene of the man entering and sitting in the chair is too long for sustained action. The entire footage could be used if a close-up were cut into it of little Susan blowing bubbles or in action of some sort. Then the monotony of the long scene would be killed and the sequence improved.

In the sequence where little Susan dances there is a jump from her dancing in front to dancing alongside of the man with the camera in the same set-up for both. Here again a close-up to cut in between the two scenes would improve it. It could still be done some time when you have a few feet left in the camera, shoot a close-up of the man's hands playing the musical instrument.

Just before the dance finishes there is another jump. This could be bridged over with a title or a close-up of little Susan taking a bow to indicate dance is finished and then back to the long shot of her climbing on daddy's lap.

In view of the fact that the shot of the W.P.A. theatre program of the man with rope doesn't seem to be complete and is not explained, either its elimination or a title would improve it.

The shot over the children's head of the Punch and Judy show was a dandy.

After title in which dad states he is going to park to finish his scenario, a fade out as he is leaving and a fade in of him approaching the bench would smooth scene out and improve it. This still could be done with chemicals.

On Carousel opening scene shows it going from left to right and then close-up of Susan is from right to left. Just an oversight when shooting, but worth watching in next picture as direction of action is important.

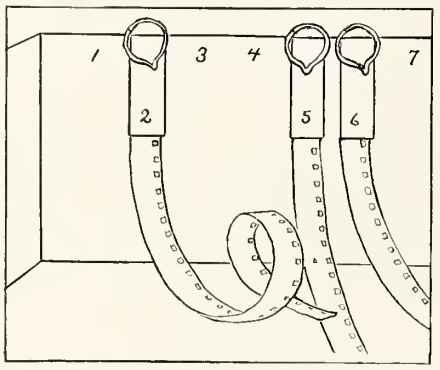
Having film all over desk when man picks up telephone and he has to pick it out of film was a fine piece of business. Title previous, however, stating man would answer phone, didn't seem to jell as man waited too long without sufficient excuse; possible title should state he'd come just as soon as he had jotted the scene down.

• *Turn to Page 121*



• These are enlargements from the 16mm film "Scenario" reported in this issue.

THE EXPERIMENTAL



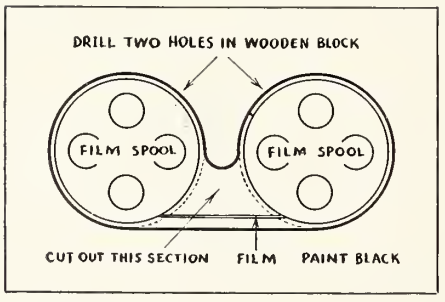
Editing Box

A pasteboard dress box, sent home from the cleaners, is used for the laying out of the material. Along the two inside edges numbers are penciled from 1 up, at about every 5/8 inch. The writer's box accommodates 40 on each side, and 65 of these spaces are being used in a film at present being edited. Before the film is cut, a complete list is made of the shots that are to go into the finished picture. On a separate set of papers these are re-entered in the order in which they are to be spliced together and renumbered in the new order. Small slips of paper are cut and numbered from 1 on up as far as may be needed, and as the film is cut into separate shots or connected lengths, each piece is given its new number and one of the little slips is folded over the leading end with the number showing. Using a round paper clip that will not leave a crinkle in the film, this is then attached to the side of the box, over the corresponding number.

The shots are then in order for trimming and splicing.

At any time when the work must be interrupted, it is a simple thing to lay the papers listing the shots in the bottom of the box, with magnifiers and other small accessories put on the cover and put it all away or carefully shove it under the bed until the next time.

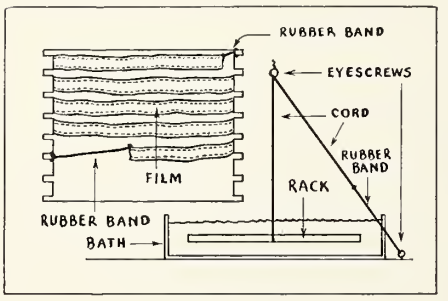
Walker E. McBath.



Film Changer

Several times I wished to change the film in my 8mm camera when I had only taken about a quarter of a spool of film between halves, and would have to go out and shoot the rest of the film. To get away from this I conceived the idea of a container for storing the film after taking it out and at the same time not making it difficult to thread it back into the camera at the same place. I made the container from an old cigarette box, cutting a board to fit inside of it as shown in the diagram, so that I could go into my darkroom, remove the two rolls of film, place them in the box, close it up and then put in my other film and be ready for business again. It is working swell. The most I have lost in footage has been a few inches of film. Also remember which side of the box contains the take-up and the feed spool, because as you know 8mm film spools will fit either top or bottom. Now I can change from black and white to indoor or outdoor color film in just a few moments.

R. B. Gould.



Film Rack

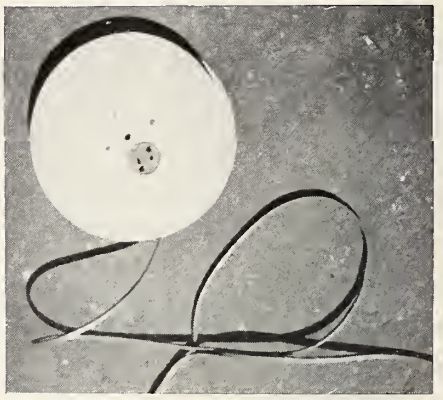
An inexpensive rack for developing movie film can be made of bakelite, the panel of an old radio set which can be obtained from any radio shop. This can be cut with an ordinary saw and notches broken out between the saw cuts wide enough to form space for the film when it is being wound on the rack. A hole may be put in the middle of the rack and a cord tied through the hole and then the cord may be run through an eyescrew placed above the bath and the other end of the cord may be attached to the end of a heavy rubber band to permit movement of the rack during the developing process.

Chas. E. Murrell, Jr.

Extension Cord

Coiling the electrical cord on my projector, and untangling it when I wanted to project pictures, convinced me there must be a more simple way.

I cut two disks out of 3/8-inch plywood the same size as a 400-foot 16mm reel. I obtained a floor receptacle at the 5-and-10-cent store and used a center piece large enough to allow the insertion of the receptacle. This reel will hold 36 feet of flat rubber-covered wire.



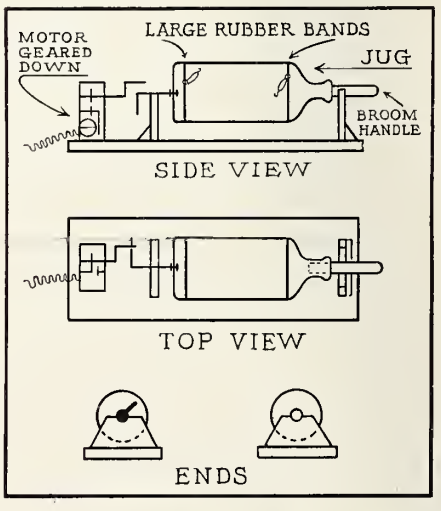
I have space in my projector case for one spare reel and this extension cord reel. I cut the cord on the projector down to 12 inches and fastened the plug to the 12-inch piece. I placed the reel flat on the table just behind the projector, having reeled out enough cord to the nearest plug, plug in the projector cord and go ahead.

G. R. Robinson.

Motor Driven Drum

I have processed a couple thousand feet of film with this outfit and find it works all right.

A long type 1 gallon chemical jug will take about 25 ft. of film and a little more than 30 ft. of single 8mm if you use that. To make, fit a piece of broom handle to neck for axle. Drill a 3/8 in. hole in center of jug bottom (this can be done with a common breast drill if the cut is kept wet with turpentine). Use a piece of threaded 5/16 in. rod with one end bent at right angle for axle on this end. A thin stick with a slotted end to fit will hold the inside nut while being started on the axle.



CINE WORKSHOP . . .

• If you have an idea or gadget, a trick or short-cut in making, editing or handling film, pass it on. If we print your idea in this department, we will give you either two 400-ft. 16mm reels, or if you are an 8mm user, two 200-ft. reels. If your idea is particularly good, we will give a roll of film.

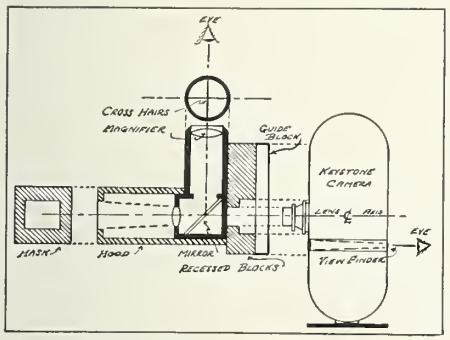
A steel washer and a rubber washer next to the glass should be used so the glass will not be strained too much.

Place a large rubber band around each end of the jug and fasten a small rubber band to it as per sketch. These small rubbers take up the film stretch. Little hooks are put on the small rubbers to hook on to the film. The motor used is a 110 volt window display motor that had the gears built right in. The gearing on these motors can be changed to different speeds. The motor engages the drum by a crank as per sketch.

Enamel pans set in the rack are used for solutions. The drum is lifted out and put in a large pan of water for washing while the solution pans are changed.

This idea could be used on a larger scale by using 5 gallon distilled water jugs.

Don Loveless

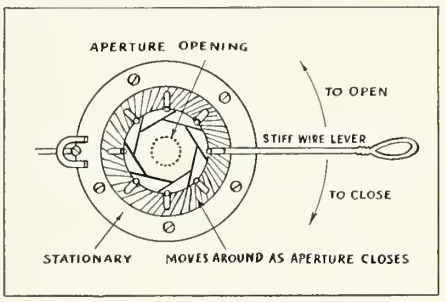


Centering Title

For centering objects so close to the camera that they cannot be accurately framed even with a parallax finder I devised this view finder made from an old still camera finder.

The drawing will help explain how I built this viewer. It consists of the view finder of an old still camera, adapted to fit over the lens of the movie camera views, a hood was devised to both camera and finder have the same axis or center line. In other words, when you look down the finder you are getting the same field as though you were looking through the camera lens. Then to obtain the same angle as the camera, so that the objective lenses of fit over the objective lens of the finder, and by using a known area of view, as perhaps has been found in your titler, the end of the hood can be masked until only the required area is taken in by the viewer. Your viewer then has the same angle as the camera, and your camera gets what the viewer shows. To make the image of the viewer larger, a magnifying lens of approximately 3 in. focal length was mounted to magnify the image. The ground glass of the old camera view finder was not used. As a means of always assuring that the eye will take the same position relative to the viewer, two fine copper wires were soldered across the magnifying lens as cross hairs.

George F. Baer



Iris Device

Desiring to iris in and out, I devised a gadget. I removed the aperture attachment which is usually located directly behind the shutter. Everything except the variable aperture opening and its mounting frame should be removed. In order to make the opening adjustable, a short piece of stiff wire was bent to the shape as shown and soldered to the small adjusting pin. It is a matter of opening or closing the aperture to create iris in and iris outs. It might appear that the inside rim of the aperture opening would show in the picture, even though it was wide open, but this is not the case, because the angle of the ordinary lens is not wide enough for this to happen.

James W. Bray.

Speed Checker

The following method has proven very convenient for checking the running speed in frames per second of either 8mm or 16mm projectors.

A strip of black film, 81 frames in length, of the correct width for the projector to be tested, is obtained. The average amateur will have some of this available in the form of scraps, or a piece of positive film such as is used for titles, which may be fogged and developed in any developer so as to blacken the film and make it opaque.

This strip of film is spliced into a closed loop of exactly 80 frames. Scrape the emulsion away from one frame, so as to leave it transparent; repeat this procedure with every sixteenth frame so that the closed loop will have five clear spaces, each separated by fifteen opaque frames of film.

The speed of your projector should be adjusted so that when this loop of film is projected, one flash of light occurs every second. This is best done by counting the flashes over a period of one-half minute.

This will give you the correct speed for silent pictures. In checking the speed of a sound projector, space the clear frames so that there are 23 opaque spaces between each transparent frame. A closed loop 120 frames long will be found convenient to use.

Harold C. Martin

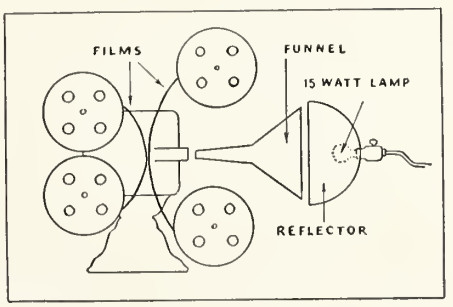
Developing Motor

This is an inexpensive motor that will turn your developing reels slow enough, yet produce a smooth, steady rotation.

I have taken an old hand-wind phonograph motor and mounted it under my developing table with the shaft extending out about one inch and horizontal with the floor. I placed a small pulley on the shaft instead of the turn table.

One winding will turn the developing reel for about 30 minutes at the proper speed. This speed may be regulated to suit different needs by the governor which is found on every motor.

Alen B. LiCalzi.



Film Printer

I use my projector as a printer. This is how I do it: I set my projector up in my darkroom; remove the lens; take out the pilot light and thread the film I want to duplicate in the projector, polished side out. Behind this I place the raw film with emulsion facing

• *Turn to Page 118*

✦ MARCH OF INDUSTRY ✦

Fading Glass

Harrison and Harrison, optical engineers of Hollywood, California, offer this month their new Harrison Fading Glass.

The glass can be used for making professional quality fades with either black and white or Kodachrome film. It is furnished in two sizes—1¼ x 6 in. and 1½ x 6 in.

The Harrison book titled "Mystery of Filters" is still available.

Lighting Equipment

The newly announced Realite lighting equipment of the Albert Specialty Company, Chicago, boasts five outstanding features. Its long range allows reaching as low as the floor or as high as 96 inches. It has a special lock construction and is portable and compact, folding to 38½ in. for carrying.

It comes in two models, the Single and the Twinlite. The arms of the twin light stay put at any angle. With the exception of having but a single reflector on a gooseneck ball joint, the single unit has the same other features as the twin.

New Film Releases

Two new home movie productions are announced by Post Pictures Corporation, 723 Seventh Avenue, New York. One of them, "Wild Innocence" is a 53 minute drama, its action laid in Australia and featuring an amazing performance by a kangaroo. Story is amusing and gripping, and has appeal for both adult and youthful audiences.

Other Post release is "Fight For Peace," screen presentation of Hendrik Willem Van Loon's story of war terrorized humanity.

Hollywood Enterprises, 6060 Sunset Boulevard, Hollywood, announces a Shirley Temple film titled "Shirley Temple, Tournament Queen." It is an unusual feature, showing the little movie star in all her smiling glory as Queen of the Tournament of Roses parade at Pasadena last New Year's day. A companion feature to this is a film on the famous pageant itself, showing many flower floats and other highlights of the spectacle of the Rose Parade.

Walter O. Gutlohn, Inc., New York, has ready a new film dealing with the mysterious land of Tibet, revealing Lamaseries, strange natives of that land and their customs. It is in four reels.

Baily Pictures, 3405 University Avenue, Los Angeles, announces as this month's feature release scenes and screen celebrities of Hollywood made at the recent premiere of R-K-O's "Gunga Din" in the cinema capital.

Titler Kit

The "A to Z" Titling Kit is introduced by Jacob Stein, New York City. The maker is exploiting it as the only script titler on the market.

It includes two volumes of over 1600 initials and 12 lower case alphabets, numerals, decorative ideas, special titling pencil and complete directions.



Reversal Powders

A complete set of Prepared Reversal Powders, suitable for home processing of various makes of movie film, is announced by the Fromader Movie Service, Davenport, Iowa.

The set is made up of a reversing developer, bleaching bath, clearing bath, fixing and hardening bath, a fine grain second developer, title developer powders and reducing powders for dense films.

The makers claim for this product results comparable to professional laboratory service.

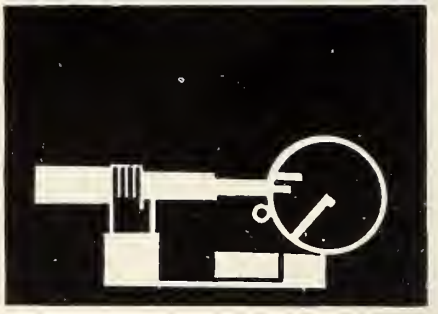
Color Film Make-Up

Meeting the demand and need for correct facial tones in portraiture where color film is used, Miner's Inc., of New York City, long noted creators of make-up, announce a special type of make-up to be used in color photography.

Application of this preparation has been simplified into six simple steps. Miner's also announce that they will send their newly compiled booklet, "Simplified Make-Up for Color Films" upon receipt of a three-cent stamp.

Fading Device

Small, compact and featherweight, designed to fit all cameras from ⅝ in. to 1 in. outside diameter, such as Bell & Howell, Keystone and others, is the new Wesco Fadette introduced by Western Movie Supply Company of San Francisco.



For cameras having no lens collars a universal mounting bracket is furnished at nominal cost. Bracket is adjustable to any position the lens may have in relation to the tripod socket, and as the Fadette is operated by ordinary cable release, a tripod is not necessary.

This new accessory can also be used as a combination filter holder and sunshade, according to the makers. It will take unmounted filters of 25mm diameter. It is made of bakelite, comes complete with case and cable release and can be used with 8 or 16mm cameras.

Univex 8mm Projector

A new 500 watt 8mm projector has just been announced by Univex. It is radically new in design, with high optical efficiency.

Said to incorporate practically every modern improvement that can be built into a projector, its outstanding features are a new type cooling system giving automatic fire protection, a special attachment to allow still picture projection, a high speed f1.6, one-inch focus lens, with threaded adjustment for sharp, quick focusing, an easily removable condensing lens, a polished reflector adjustable for lamps of different filament types, forced draft cooling, a G. E. pre-focused lamp socket and a variable speed control, safety master switch and heavy duty Universal motor for 105 to 120 volts, A. C. or D. C. as its electrical features.

Projection area is up to 5 x 7 feet and a "carry" suitable for large rooms. It has a General Electric all rubber, molded cord set and Pilot light socket.

Reversal Kit

A complete set of chemicals and formulas for reversing film in 15 minutes is offered by The Raygram Corporation.

While this kit was originated for Dufaycolor users, it is suitable for black and white.

This is known as the Si-Mi-X-Y Compound and does not require light flashing the film before second development.

According to the distributors it is not necessary to take the film from the first receptacle in which the developing is done in the case of short lengths. The anouncement states this eliminates light flashing and re-development.

A Few Tips On Title Developing At Home . . . . .

• *Continued from Page 99*

and each worker will soon find which kind suits him best for his own work.

A safelight, deep red in color, is used in the dark room. Although the film is not sensitive to red light, it is best to keep the red light a good distance from the film at all times until it has been in the hypo for several seconds. The room light can then be turned on.

The beginner will not need scales to measure his chemicals, since both developer and fixer can be purchased already mixed, requiring only solution with water. The ideal developer for this work is one which gives good contrast, that is, renders the letters a clear white while the background turns a deep black. Any contrast developer can be used in home title work, and one especially recommended for the beginner is Eastman's D-72. This can be purchased in prepared form and when used full strength gives sufficient contrast. The hypo is the standard formula and can be purchased in various amounts for a few cents. It should be mixed according to the directions on the can, as should the developer. Both solutions keep well when stored in well stoppered bottles and the hypo may be used over and over again. Used portions of the developer, however, should be discarded; a fresh solution being used for each "batch" of titles.

The next and most important phase of home title making is the selection of the film. Since we desire contrast in our titles, we prefer a film having good contrast, and since our titles are usually white cards and black ink, or perhaps black and gray backgrounds, we do not care about a color sensitive emulsion. Luckily, there is just such a film, known generally as positive film. Now don't let its name deceive you. Positive film does not produce a positive image. It gets its name from its primary use—that of making positive prints from negatives. But we use it directly in the camera, and develop it to a negative only.

It can be secured for both 8 and 16mm cameras and costs about a cent a foot, sometimes slightly more. Processing charges are not included. It can be secured on clear base or in colors such as red, purple, blue, yellow, amber, etc. It is not spooled, so the amateur must secure another camera spool for his camera and wind the raw film onto this spool under the red light in the dark room in such a way that when threaded in the camera the emulsion side will be towards the lens. There is no leader or trailer strip, so filming can begin at once.

Since the film speed of positive film is slow, very much so in artificial light, more exposure will be needed. At least one stop and probably two will be about correct. Since the resulting film will be a negative, we must make the title card just the opposite from the way we wish it to appear on the screen. For instance, we want white letters to flash on the screen with a black background. In making the title, we print black letters on a white card. When developed, our title will be just the opposite, giving us the desired effect.

After the exposure is made, the film is then wound on the drum, rack, or reel, and placed in the developer for the required length of time. The time will vary with different developing formulae. When using D-72 full strength at a temperature of 65 degrees F., development should be complete in 2½ minutes. The film is now rinsed in

PREVIEWS

Sea-going Thrills (Castle). Released in both 8mm and 16mm sound and silent.

This picture has the feel of "The Magic Carpet" professional releases of a few years ago. It is not only well done photographically but excitingly edited and dialogued.

It strikes this reviewer as a type of picture that will not grow old. It's as fresh as the sea breezes that toss this adventure-bound schooner atop the rolling sea. Starting from New England, this sailing vessel travels around the horn to San Francisco. An asset to any home library.



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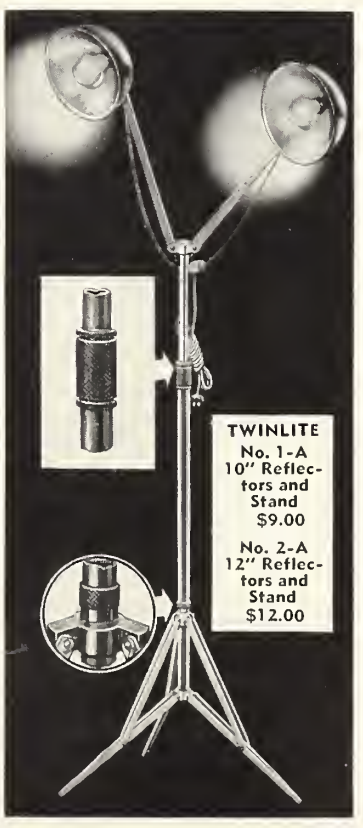
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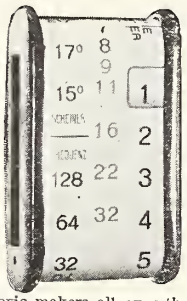
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water for half a minute and then placed in the hypo.

In a half a minute the room light may be turned on. The film will have a yellowish or milky appearance. In another minute this will all disappear and two minutes later the film may be removed and washed in running water for 10 minutes to remove all traces of hypo. The film is now hung up to dry, either on a regular drying reel, or just from one end of the room to the other. A viscose sponge or chamois skin will remove the excess water, thus permitting the film to dry more quickly. When dry, the film can be projected. If intended for use in 8mm projectors, double width film must first be slit through the center.

Throughout the entire procedure the worker should be careful to see that the film emulsion is not scratched nor exposed to any light, except the dim glow of the red light. In winding the film on the drum or reel, be sure that the emulsion side is always out, and that it does not touch the bottom or sides of the tray. When developing strips by hand, as in Fig. 1, keep the emulsion side up.

If any metal containers or parts are used, they must be coated with paraffin or other insulation so that solutions and metal do not come in contact.

Do not try to judge your results by examining the film. Project the film on a screen. Here are some of the results and their causes, when a white card and black lettering have been used:

Letters light grey, background dark grey—under-developed, overexposed.

Letters white, background opaque—over-developed (seldom occurs).

Letters white, background grey—under-exposed.

Letters grey, background black—over-exposed.

Letters white, background black—correctly exposed and developed.

For the benefit of those who do have scales and prefer to mix their own chemicals, below are two well-known contrast formulas which, when used correctly, give excellent results:

CONTRAST FORMULA D-11

Water (about 125° F.)	16 oz.
Elon (metol, etc.)	14 grains
Sodium Sulphite	2½ oz.
Hydroquinone	130 grains
Sodium Carbonate	360 grains
Potassium Bromide	70 grains
Cold water to make	32 oz.

(Dissolve chemicals in order given.)

Good contrast is obtained in 5 minutes at 65 degrees.

CONTRAST FORMULA D-9

Stock Solution A	
Water (about 125° F.)	16 oz.
Sodium Bisulphite	¾ oz.
Hydroquinone	¾ oz.
Potassium Bromide	¾ oz.
Cold water to make	32 oz.
Stock Solution B	
Cold water	32 oz.
Sodium Hydroxide (Caustic Soda)	1¾ oz.

(Dissolve in the order given.)

Use equal parts of A and B and develop for 2 minutes at 65 degrees. Stir A when adding B.

Always use cold water when mixing the caustic soda, otherwise it is likely to boil with violence and cause serious burns if spattered on the hands or face.

We suggest the worker make several test exposures at different lens settings, keeping a record of each. In this way he can soon tell the correct exposure to give his direct positive titles and unless the amount of illumination is changed, the same exposure can be used repeatedly.

Although this discussion may sound a bit complicated to the beginner, the process will prove quite simple as it unfolds. Give it a try and see how much fun you have been missing.

Next month: *Lettering Billboards To Suit Your Film.*

This Is How Hollywood Edits Movies . . . .

• *Continued from Page 98*

first assembly. Allow plenty of leeway for more cutting as you splice the shots together. Follow the same procedure in succeeding sequence until the first reel is roughly complete.

Screen the reel and screen it again most critically. Be as impartial as you can. If the good wife is handy, get her to look at it, too. And don't pooh-pooh her suggestions for she is Mrs. Average Public and knows her stuff.

If shot number ten is too draggy or shot number fourteen unnecessary, cut it! Better to have a shot on the cutting room floor than a jinx in an otherwise fine movie. Remember that fine photography doesn't always make a good picture and just because you had to climb a mountain and labor mightily to get that dawn shot doesn't mean that you have to spoil a good film with it. If you must keep it, save it for some other picture. Don't forget, it's done every day in Hollywood and if it's good enough for Capra and M-G-M, it's good enough for us.

There is only one way to know when a picture has been properly edited. Run it for an outsider without titles or explanation. If it's a good job he will be able to tell you its story. If he can't do that, you had better cut

some more for there is trouble somewhere.

After the picture has passed this final test you are now ready to write and insert your titles, or sound, as the case may be. Only one word about titles: Be sure they are in tempo with your story conception or once again you have spoiled a good picture. That means not only title composition but also lettering style and decorative backgrounds, if any. And for goodness sake don't use backgrounds in comedy pictures unless you use "toothpick" caricatures or some similar device. Nothing kills a comic as quickly as pictorial title backgrounds.

That is about all except that, generally speaking, a scene begins with a long shot, then medium shot to close-up. But don't use that sequence as a hard and fast rule. Some of the finest edited sequences we have seen reversed that order! In other words, outside of certain mechanical requirements, editing is concerned more with experience and ingenuity than anything else.

Before we sign off, if you do not mind a bit of personality, we will give you a concrete example of a job we tackled for an average movie enthusiast recently to show how a continuity can be woven around a series of seemingly disjointed scenes to make a fairly decent picture from an entertainment standpoint.

Here is what was handed us:

(1) Shots of two children together in the front yard. Baby Bill—two years old. Sister—six years old. Two children play together, hugging, etc. Baby Bill runs off. Baby Bill in back yard. Meets shaggy pet dog. Both get scared and run in opposite directions.

(2) Miscellaneous shots of wild animals in a zoo.

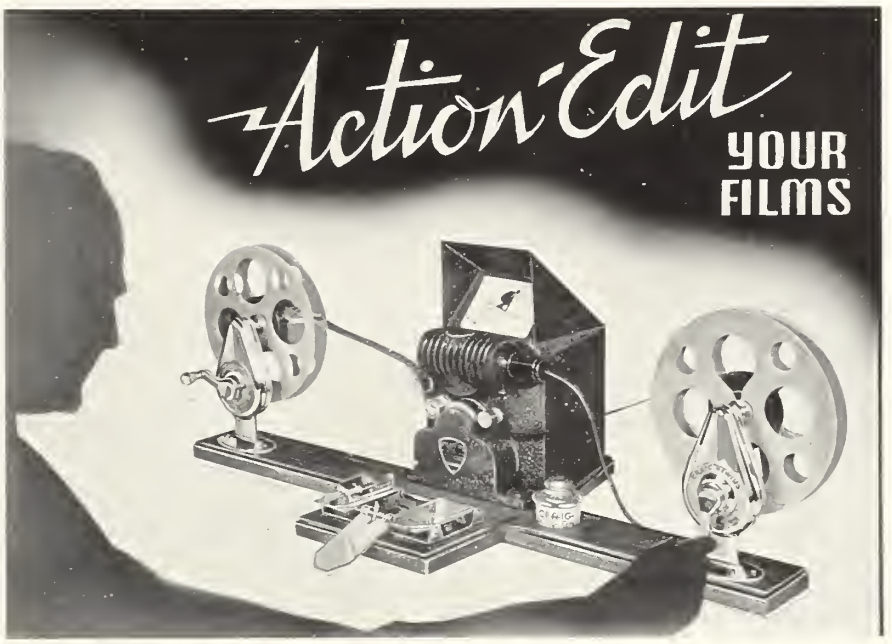
(3) Harbor shots, showing ship leaving, crowds on pier waving, etc.

We took that conglomeration and made one complete story:

Baby Bill plays with Sister. She snubs him. He tells her that she will be sorry. He is going away on a big adventure and won't see her again. Fade to his story. Leaving on the boat. Arrives in Africa and bravely encounters wild animals (zoo shots). Cutback to Baby Bill as he ventures in backyard as he encounters dog and is scared to death. Back to big Sister's arms for a fade out.

Appropriately edited and titled it made a cute picture and one that seemed to please everyone. The titles were in verse, by the way.

The producers had a slogan last year: "Go to the Movies and Enjoy Yourself." We would advise going further than that. Sit through it a second time and pick it apart. That is what Hollywood does and even Hollywood is still learning—plenty.



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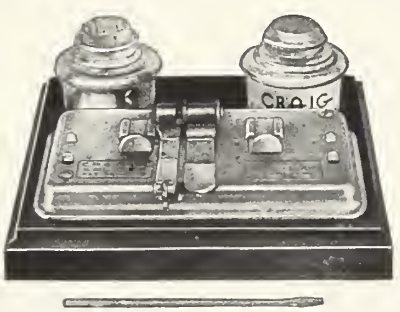
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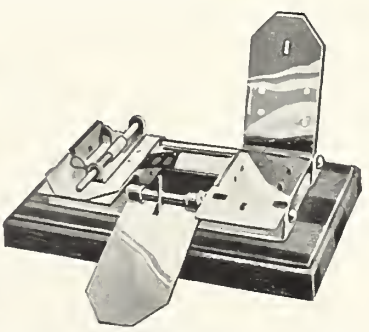
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• *Continued from Page 97*

electrical release, but many of our best pictures will be made by setting up the camera and lying in wait for your subject to appear. If your subject is very shy, I would suggest that you set up a box in the position of the camera and cover it with a piece of canvas and leave it there until the subject gets used to it, and then you will have no difficulty when you set up your camera. Since we are among friends we might hint at some of the things one can do in order to get interesting nature pictures. Just as long as the birds or animals are in full possession of their faculties no one should accuse you of "nature faking." There are some wonderful beaver dams in Yellowstone Park, but the beavers are rather wild and hard to photograph, but in Stanley Park, Vancouver, B. C., there are beavers in very natural surroundings. With the aid of a splicer the Vancouver, B. C., beavers can journey to Yellowstone Park, some evening, and your friends will appreciate the excellent continuity.

The use of the telephoto lens almost demands the use of the tripod. The camera on the tripod can be operated from a distance with the aid of the electric motor drive and the electrical release. Your best pictures will be obtained, no doubt, by setting up the camera and then lying in wait for your subject to appear. As an example of this procedure, I was informed that a family of owls had moved in with a family of prairie dogs and since neither the owls nor the prairie dogs had invited me to make their pictures I had to go about it without an invitation. One late afternoon I set up my camera about ten feet from the front door of the prairie dog's home. I placed a piece of canvas over the camera, and before doing this I wrapped a bat of balsa wool around the motor and camera and held it in place with a rubber band cut from an inner tube. You couldn't hear the electric motor or the spring motor of the camera four feet away. I took up a position about fifty feet back of the camera and waited. In about fifteen minutes I was rewarded with two owls making their appearance. I had been informed they came out usually around 6:00 o'clock in the evening. I ran off 22 feet of film before a prairie dog appeared. I got 3 feet more and went back another day for some more shots. Incidentally, these small owls did not fly, simply moved around and never were out of frame nor out of focus.

The electric motor was operated from four dry cells or 6 volts. The camera release was operated from my station 50 feet behind the camera with a cheap telegraph key.

The electric motor does not operate the camera directly but keeps the spring of the camera always half wound. To operate the camera directly with an electric motor would be too expensive and require considerable work on the camera, but to attach the motor for spring winding requires no time at all and isn't expensive. Of course there are many other uses for the electric release and electric motor besides nature films. The electric motor will be of great assistance in many shots which in the past have been too long for the spring motor. Everyone operating a spring motor driven camera has wished for a motor drive some time or other. The motor can be operated from dry cells, storage battery or the regular house current. With the motor drive you are properly outfitted for as serious work as the News Reel photographer for your personal films.

The electric release can be operated from the tripod handle with the aid of

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	Day	Tungsten	Day	Tungsten
AGFA				
Plenachrome	20	..	12	..
Panchromatic	20	17	12	6
Hypan	22	18	20	8
Superpan	23	21	24	16
Super Neg.	24	22	32	20
8mm Finopan	18	15	8	4
DUPONT				
Reversal Pan	21	19	16	10
Regular Pan Neg.	20	18	12	8
Superior Pan Neg	23	21	24	16
Positive	12	..	2	1-6
EASTMAN				
S. S. Pan	23	21	24	16
Regular Pan	21	18	16	8
Safety	20	18	12	8
Sound Pan	23	21	24	16
Neg. Pan	23	21	24	16
Positive. (Titling)	..	17	..	6
8mm Pan	18	16	8	5
Kodachrome	18	14*	8	3*
Kodachrome A.	18*	20	8*	12
GEVAERT				
Super Reversal	23	21	24	16
Panchro	20	18	12	8
Ortho	21	17	16	6
GENERA				
Super Pan	23	21	24	16
Panchromatic	20	18	12	8
Semi-Orhto	18	12	8	2
KIN O LUX				
No. 1	14	9	3	1
No. 2	17	12	6	2
No. 3	23	21	24	16
PELLEX				
Super	26	25	50	40
Pan	20	18	12	8
Ortho	18	14	8	3
Super 8mm	25	24	40	32
Ortho 8mm	17	12	6	2
HOLLYWOOD				
S. S. Pan	26	25	50	40
Pan	21	20	16	12
Semi-Ortho	18	12	8	2

a small push button. This makes it unnecessary to reach around in front of the camera and operate the release button. The hand which controls the movements of the tripod head can now also start and stop the camera. The hand which has heretofore operated the camera release button will find plenty of work to do. For example, in the past it has been difficult to operate a follow focus lever on the lens because we didn't have three hands; but now we can attach a lever to the lens and a scale to the side of the camera and make zooms to and from the subject and follow the distance of the camera from the subject with a follow focus lever on the lens.

Next month—Mattes, masks, double exposures and multi-exposures, all of which, when used properly, make *exceptional* pictures, so your audiences will say.

Screen Quiz

• *Continued from Page 94*

Scene 23. Title *What Is This?*

Scene 24. Five inch close-up of the back of a going pocket watch.

Scene 25. Title. *Can You Guess, What It Was?*

Scene 26. Sister's husband looking worriedly at both sides of his watch, then looking up and smiling when he

Scene 27. Sees that his wife enters the hall from the street, and he welcomes her with a hearty kiss.

Scene 28. Title. *What Is This?*

Scene 29. Five inch close-up of running water from a pipe in the kitchen.

Scene 30. Title. *Were These the Niagara Falls?*

Scene 31. Three foot close-up of aunt saying decidedly, "No! No!"

Scene 32. Close-up of the running water, where the aunt washes the dishes. Another shot of the whole scene with speed 8, which has a humorous effect.

Scene 33. Title. *What Is This?*

Scene 34. Title. *What Is That?*

Scene 35. Three foot close-up of the sister and her husband kissing each other.

Scene 36. Title. *That Is Love.*

Scene 37. Title. *And Who Enjoys It?*

Scene 38. Three foot close-up of laughing father.

Scene 39. Title. *Who Were the Players?*

Scene 40. Panorama of the whole family. Father lighting a match, mother with the pan and fork in her hands, feigning to scramble eggs, aunt drying a dish, sister and her husband kissing and brother typing on the typewriter.

Scene 41. Eight inch close-up of the ribbon of the typewriter, this time with paper. The brother types the letters.

THE END

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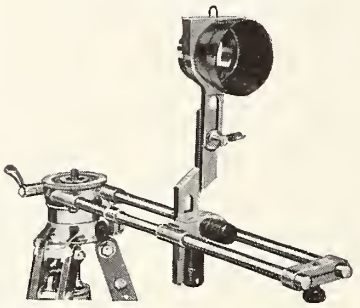
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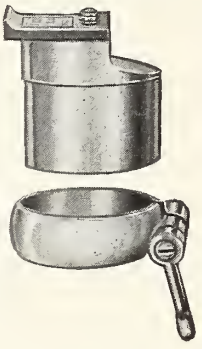
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Hollywood Film Enterprises

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Hollywood Experiments with Mini-Movies . . .

• *Continued from Page 93*

the next. The script was carefully broken down in major studio fashion. The best of the 16mm and 8mm cameramen in the extra ranks shot comparative footage. Make-up problems were discussed and worked out and then photographed. Test scenes were rehearsed and shot in sequence, and then cut in approximate continuity to what the short was to be.

Tests were over, and all was ready. The camera work had only cut into the budget some $30.00 dollars, and, undoubtedly, hundreds had been saved. Now, production on "Stars for Tomorrow" really started. Everyone cooperated with a will and great zest. Cunning rented a second-hand 35mm camera, and with magazines loaded with patched short-ends let the camera roll. Shooting days were spaced about three months apart, due to financial and script worries.

Production problems Cunning surmounted were indeed "colossal." A child's kiddie-car was used as a camera dolly. Since silver and gold reflectors were too few, white bed sheets were tacked to wood frames. Dissolves and fades were done in the camera. Tables were borrowed from a local tea room with the promise to have them back just before 12:00 o'clock noon. At the deadline, cast and crew would hurry with the tables back to the tea room, where a worried proprietor would hastily set them up for her patrons. When the lunchers had finished, back would go the tables to be again converted into "props." Chairs were borrowed from the local undertaking parlors. The toughest problems were the matching of scenes. Many times, when close-ups were to be matched with the long shots, photographed months apart, the needed actor would be away on location with a picture company that knew what money really looked like. Cunning's amateur production staff was partially composed of the sons of yesterday's great stars. Wallace Reid, Jr., was assistant director; Eric Von Stroheim, Jr., his production manager; Carlyle Blackwell, Jr., and Gibson Gowland, Jr., were his chiefs of still photography. (They are Hollywood's greatest candid camera addicts, you know.) Another of Pat's "famous offspring" aides was master of wardrobe, Bryant Washburn, Jr. And, of course, Patrick Michael Cunning was in charge of all production, as well as director. The days were all too short, as the sun sank behind tall trees at an alarming rate, but everyone survived. In fact, several of the participants in "Stars of Tomorrow" have gotten real Hollywood breaks . . . Gerry Mohr, the mellow-voiced narrator, with his new style, created press and studio enthusiasm . . . (and he's a real newcomer to picture narration). And a number of cuties and beauties have gotten studio contracts.

The picture turned out to be good standard product. It stands side by side with short subjects costing 20 times as much. The story of the method and making of "Stars of Tomorrow" was so unusual, that Hollywood was intrigued. It was just press-previewed at the Hollywood Pantages Theatre to a most responsive audience. This was the first time in Hollywood history that the great Pantages screen had presented an amateur production, and did the press take it up? They did, indeed! Every one of them were right behind Pat and his ideas, with swell syndicated stories. Just like the proverbial snowball, feature articles and stories are rolling in every day from all over the United States. With them are coming a great number of personal letters from 16mm fans, asking Pat for advice and the intimate hows and whens of the picture.

All in all, the picture is rapidly becoming one of the most acclaimed and publicized short subjects ever produced. Robin Coons, Associated Press correspondent; Douglas Churchill of the New York *Times;* Jimmy Fidler of Hollywood, and Harker, of International News, are but a few of the great press names that have clicked their typewriters in praise of Patrick Michael Cunning and his amateur short production "STARS OF TOMORROW."

Snow Miniature for Less Than A Dollar . . .

• *Continued from Page 102*

by handful, using the other hand to stir the mass. The consistency should be like cream or condensed milk. You'll have to work fast as you only have about fifteen minutes to mix and apply it.

To give your "snow miniature" a sooty and dirty appearance, in places where it is to be expected (next to roads, around house and in paths) shake a little pepper or nutmeg, from a shaker. Not too much. If your miniature is fairly large, use coffee, instead.

Toward the end of the scene a light but thorough snowstorm is a good wind-up and provides an excellent means of "fade out" if you care to use it. This is done by suspending over the set-up, an old screen or screen-door. On this you have an even layer of

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The makers of Cell-o-cote protection for film will Cell-o-cote free of charge film sent in to HOME MOVIES for Review until further notice. They do this to introduce their process.

plaster (dry) about an inch thick. When ready for the "snow," tap the edge of the screen rythmatically (not too hard) and your objects will all get a uniform layer of "snow." Another reason for doing this at the end of the scene is that your "snow" tends to kill contrast (between objects) which you do not want.

Strong, oblique, lighting should be used and on one side only, to elongate shadows. This not only brings up "depth" or relief" but helps to cover up little things that might be noticed, such as white string used to pull vehicles, etc. Purely, it is "mind over matter" to detract the sub-conscious mind to the shadows, thereby offsetting little minor, unavoidable details that would stand out.

A very important matter is the use, on all snow scenes, of a 2x yellow filter. This kills the glare of the snow and brings up the other objects. If you have taken, or have seen, shots of winter scenes that were "flatter than the proverbial pancake" you will readily understand the importance of a filter.

The color of your objects and props is also to be considered. It is just as easy, as you go along, to use a suitable color. Avoid all such colors as: blue, green, violet, purple, etc., as they do not have sufficient contrast. Use colors such as: red, dark gray, brown, black, etc. These colors provide good contrast whether you are using black and white film or color film.

Last but not least, if you want to see something really beautiful, tint the finished scene in blue. The entire film, I mean, not in part. Dyes and stains, for this purpose, are available at small cost. To see the difference yourself, run a winter scene, in your projector and hold a piece of blue glass (light shade) in front of the lens.

Here's How

• The Hollywoad cameraman decides the lens opening mostly from experience, but before shaating the scene makes a test shat which is developed and fram it he definitely determines whether he has right exposure ar nat. Also there is a wide latitude in labarotary aperotian in studios, that cameraman can be off a stop ar sa, alsa the laboratory warkers know the tendency of each comeraman whether it is ta aver or under expase, and develaps accardingly.

There are some cameramen wha use exposure meters ta determine the opening af the lens. More and mare of them are depending upan meters.

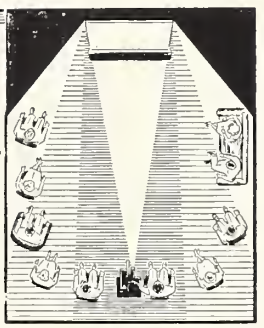


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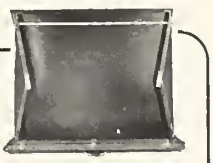
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• BACKYARD MOVIES •

The Sharpshooter

Little Willie is playing at being a "Big Game Hunter" with his new B.B. gun. Chance for some good shots over Willie's shoulder as he aims. Low shots from ground as he shoots. Then we register father leaving house and going into wood shed. Splitting wood. Willie sets up bottle for target alongside of wood shed. Now for some fast cutting. Father stoops over to pick up piece of wood for splitting. Cut to Willie aiming gun. Cut to father grabbing wood, cut to Willie pulling trigger, cut to dad jumping and placing hand over seat where B.B. hit him. Can have father fling piece of wood wildly over head as he is shot. Or instead of splitting wood picking up an armful to take into house and drops it all. Fade out and then fade in to showing father with razor strop in one hand and dragging Willie into wood shed with other.

Arlo Noyes

"Backyard "Ideas

Perhaps other backyard filmers have had the same lack of good ideas for short scenario pictures as I had until some time ago. Now a plot is the least of my worries.

The comic sections of the larger Sunday editions of newspapers contain a wealth of ideas which, with a minimum of ingenuity, can be whipped into a very entertaining hundred feet of celluloid.

The comic strips not only suggest plots, but furnish a general idea of the action to be used and the "balloons" always suggest excellent lines to be used for titles.

The strips which are best adapted for "backyard" use, and from which I have derived most of my ideas are: "Polly and Her Pals," "Bringing Up Father," "Henry," "Tillie the Toiler," and "The Nebbs."

Bill A. Jones

Believe It or Not

For several months I have been contemplating the collection of a "Believe It or Not" movie reel. In practically every state in the Union there are a number of "Believe It or Not" subjects worthy of a few feet of film. For instance, here in Louisiana is the highest house in the world; a 150 foot house carved out of a pine tree; the only church in the world housing only one person; and here in Baton Rouge, on the Louisiana State University football team, a boy named "Jabbo" Stell who gained one pound after a two-hour practice session of football; and probably many other shots of this type that could be collected by looking around for this type material. All of the above have appeared in Robert L. Ripley's "Believe It or Not" column. I am sure Mr. Ripley has a book of his "Believe It or Nots" that would serve nicely for a title for a reel of this type. Then, too, if other cinefilmers are interested, it would be a simple matter to exchange shots of this type and make an exceedingly interesting film of a collection of "Believe It or Nots" from all over the country.

I am enclosing a clipping of a three-pound trout which attempted to swallow another trout of like size found here in Baton Rouge recently. I missed shots of this, but mention it to show the potential possibilities of such a reel, and which would take care of any other odd shots which merited several feet of film, but which may not logically fit into any other reels one may have.

Claiborne B. Robertson

The Playhouse

Recently I built a small playhouse in the back yard for my four-year-old son Before starting construction I decided to let the kid "build" his house. My opening shot was of the kid busily dragging up boards, etc., to house site. Cut to child sawing away on board. I then built part of framework and shot child busily nailing on a board. This was done throughout the building process, interspersed with shots of the kid nailing on boards, placing parts on house, etc.,—result, a playhouse built by a four-year-old child. It was so effective that several of the kid's older

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• For ideas or suggestions of what the average amateur can shoot, and which we print, we will give either a 100 ft. 16mm or a 50 ft. 8mm silent subject selected from the catalog of any Library or Producer advertiser in HOME MOVIE magazine.

Many ideas do not make feature length continuity articles. For these briefer suggestions and ideas we will give you any library subject you select as offered abave. For ideas that can be converted into a Feature Scenario Article we will give two rolls of Panchromatic Film. Address your suggestions to BACKYARD MOVIES, care of HOME MOVIES, 6060 Sunset Blvd., Hollywood, Calif.

friends asked whether it was actually built by him. My final scene was a distant shot of playhouse and the kid moving in, bringing toys, etc., into house. Closing scene was kid closing door, on front of which I had tacked white cardboard cut-out letters "The End" giving perfect fade-out title. This short was made on a 50 foot roll of black and white film with only a main title and "The End" title.

Claiborne B. Robertson

Movie of the Month

• *Continued from Page 95*

explanation of any nature. The action is self explanatory and the continuity and cutting is such that it works to the climax automatically with sustaining interest.

There are only two main characters and not a word is spoken by either, representing approximately 15 minutes on the screen. There is some double exposure.

It's a picture, which because of its tragic theme could have been over acted, over produced. But the sensitive cutting and editing takes away any possibility of making an otherwise dramatic situation something at which the audience might laugh at, as so frequently happens in pictures of a melodramatic turn.

The flow of action has been carefully watched so that the sweetheart when rushing to discover her lover with the other woman is always seen progressing from right to left and after the crime she is seen returning from left to right or directly into the camera. The wrong direction in this sequence would have been a jarring note on the viewer, but Wentworth keeps the flow smooth and in the proper direction. Close-ups when needed were used abundantly. And still there is a fine scenic feel to the whole picture.

Movie of Month

• Each month the Editors of HOME MOVIES select the best picture sent in for analysis and designate it "The Movie of the Month." This movie is given a detailed review and a special leader is awarded the maker. The Movies given this honar ta date are:

DECEMBER: "Youth," produced by A. O. Jensen, Seattle, Wash. An 8mm picture 400 ft. in length.

JANUARY: "Destiny," produced by J. Frederick Morrison, Long Beach, Califarnia. A 16mm picture 800 ft. in length.

FEBRUARY: Insamniac" produced by M. R. Armstrong, Los Angeles, Calif. An 8mm picture 200 feet in length.

MARCH: "Today We Die" praduced by John Wentwarth. A 16mm picture appraximately 400 ft. long with musical accampaniment.

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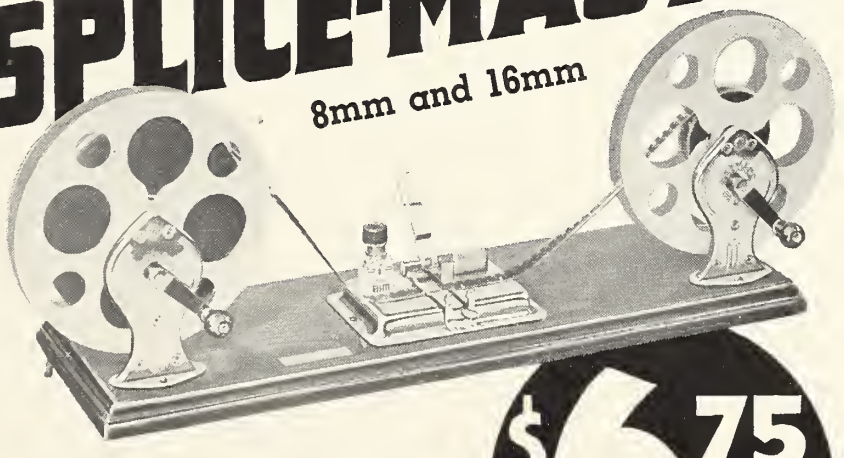


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● What to Shoot ●

EDITOR'S NOTE: *What would you suggest the amateur shoot in your town? Let us have a list in this series of suggestions of "What To Shoot" in the various cities and states.*

in Chicago

• Leaning Tower at Ilgair Park . . . Couch Tomb in Lincoln Park . . . Fourteen year old imprint of a hand on fire station window at Thirteenth Street and Oakley Avenue . . . Grave of Kennison, Lincoln Park, he was survivor of Boston Tea Party, soldier in American Revolution, died in Chicago, aged 115 . . . Small structure used for car greasing in parking lot on site of old county jail was part of jail known as "the morgue" because it was used after executions, many notorious criminals passed it on their last journey.

Scene at Haymarket riot, Desplaines Street and Randolph, north to alley, not greatly changed from days of riot, also Desplaines Street station from which police marched to disperse meeting, almost unchanged, then to Waldheim cemetery to take tomb of anarchists. South Park Way at the elevated railway embankment, a caisson of shrapnel exploded among federal troops on march in summer of great railroad strike, 1895; severe casualties, shoot the area north of the embankment to Oakwood Boulevard.

Machine bullet marks in corner stone of Holy Name Cathedral, mementos of murder of gangster Hymie Weiss, also murderer's ambush across the street . . . Atlantic ocean vessels coming up Chicago River, or harbored, Norwegian and Dutch boats can be caught in the act.

Edwin Brooks

in Brooklyn

After thirty years of strict censorship the ban on all cameras at the Bronx Park Zoo was lifted recently.

The most photographed animal is the Giant Panda, an exact replica of the traditional teddy bear. Much Kodachrome is exposed on the golden Peacock with wings of rainbow hue when fully spread.

The zoo boasts of Lake Agassis and the Agassis Waterfalls, marvels of nature; also the largest wild duck pond in the world where hundreds of birds flying south to a warmer climate are seen to migrate.

Next to the London Zoo, the Bronx Zoo remains the second largest in the world. This new field should prove a boon to every movie maker in Metropolitan New York and the many movie visitors to that city.

Henry Fisher

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The Reader Speaks

• *Continued from Page 90*

of the negative when printing.

I know some will argue that it requires considerable space in the home to do this work. Not so much as reversal with its ten different steps. However, I live in a two-room apartment. I do my finishing in the sink after my wife is through with her work. A little tip to others. I help my wife do the dishes and she helps me in my finishing work.

Please do not misunderstand me. I have used reversal quite a bit, but only when circumstances demand that I use it. My main objection to reversal film is the numerous "clacks" every time a spice goes through.

Roy Madden

I've Got A Problem

• *Continued from Page 88*

Reducing Bath (S. Ralph, New York)

The formula we published in our January issue will not take the emulsion off the film. You have not followed directions if this is happening. Remember that the 125-degree is for mixing only and the solution should be used between 65 and 70 degrees.

If by your statement that the emulsion is removed you mean the image disappears, that is all right. If you will read the article through again you will see where you have to redevelop to bring the image back on the film again.

Lens Mount (Harold Gutkin, New Haven, Conn.)

You can have your universal focus lens changed to a focusing mount. This would not injure the lens. Possibly Philip Baia, 8044 Hardyke Street, Detroit, Mich., or the MacVan Electric Co. of San Diego, Calif., can do this work for you.

8mm Negative (A. E. Hanson, Belding, Mich.)

For making an 8mm negative and positive it would not be necessary to use reversal film. However, there is no negative available in 8mm, so you will have to use the reversal for your negative and then use positive for your print. For negative developing, Formula D76 is very good and for positive, D16. D11 may be too contrasty. Relative to your Hydroquinone formula, we would suggest that you do not use such a heavy contrast developer for your positive.

Developing Pan Film (H. H. Bradley, S. Haven, Mich.)

When developing panchromatic or supersensitive film, the first development must be carried out in total darkness. Just as soon as your film has



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gone through the bleach, you can use the same type safe light you use for positive film. The bleach desensitizes the film.

Workshop

• *Continued from Page 90*

emulsion. I now make sure the pull-down claw goes through the perforations of both films. I then set my projector for the lowest speed.

I use a 15-watt Mazda lamp in a reflector. I place the small end of a big funnel in the lens opening of the projector and taping if necessary to exclude light. I place the reflector with the light against the funnel and over all I use a black cloth to exclude all light.

It may be necessary to remove the projecting lamp from some machines if they are also controlled by the operating switch.

I use semi-ortho film for this work and can use a red safe light.

Rocco Rotundo.

Temporary Splices

Masking tape will make very satisfactory temporary splices on your film. The tape must be cut so as to fit inside of the sprocket holes. I have found this splice would hold together as well as cement and it required a piece of tape only about an inch long.

Cutting 3/16 of an inch off the width of the tape, which is one inch wide, and sticking it on both sides of the splice, making sure the sprocket holes meet, I am sure the experimenter will find that it comes in handy, not only when film breaks during projecting, but during editing when a title may be missing and he wants to project his picture in the meantime. The tape holds it together and at the same time is a marker for the spot where the title is to go and is quickly found.

Jack Z. Kevoe.

Amateur Clubs

• *Continued from Page 100*

NORTH ESSEX, N. J. The February meeting of the Cinemen Club was given to Ladies Night. The evening was a dinner meeting held at the Old Nancy Inn in Nutely.

E. Nestell

TORONTO, CANADA. At the last meeting of the Toronto Amateur Movie Club the feature was an auction of equipment no longer wanted to members. The Bolex Tri-film projector was demonstrated. This projector handles 16mm, 9.5mm and 8mm.

N. Pelletier

PORTLAND, OREGON. At the last meeting of the Portland Cine Club the Keating Recording Studio explained and demonstrated their record-

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25 ft. Double 8mm $1.50
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50 ft. Straight 8 .....$1.25
25 ft. Straight 8 .....$ .75

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Darkroom Loading—No Processing

100 ft. Double 8mm $1.75
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100 ft. Straight 8 .....$1.00
25 ft. Straight 8 .....$ .35
100 ft. 16mm Size $1.50
B & W, Lavender, Blue, Amber, Yellow

CINE POSITIVE FILM—FOR TITLES
Darkroom Loading—No Processing

100 ft. Double 8mm $1.45
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100 ft. straight 8mm .....$ .90
25 ft. Straight 8mm .....$ .30
100 ft. 16mm Size $1.10
Per ft. 35mm Size—Safety.....$ .03
White, Purplehaze, Red, Amber Yellow

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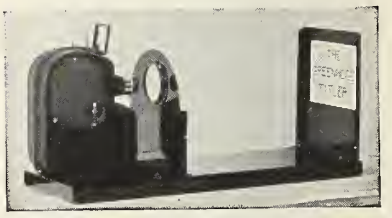
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ings for silent film. Several records were made and played back.

Arthur E. Gibbs

PHILADELPHIA, PA. Members of the 8-16 Movie Club of Philadelphia photographed a demonstration of Jiu Jitsu in their club rooms at the last meeting. The first contest was held at the February meeting and was open to contestants' pictures shot during the past year.

Edmund Mueller

WASHINGTON, D. C. At the January meeting of the Washington 8mm Club O. S. Granducci was elected president; Joseph Gawler and Joseph Feigley, vice presidents, and R. B. Armstrong, treasurer.

Dr. I. Rodis

"Home Movies" Sound Kit

• *Continued from Page 101*

struction of this apparatus it will be well to ascertain your current details. Following is a list of parts required:

1—Chassis, 1—6J7 tube, 1—6J5 tube, 1—80 tube, 1—6L6 tube.

1—Power transformer 110/350 with 6.3-volt filament (700-volt sec. or 350 ea. side of center).

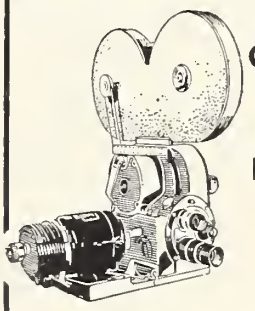
1—Dynamic speaker, 1000 Ohm field coil, with transformer.

1—Crystal microphone, screws, solder, pools-up, wire, etc.

R1—Volume control 10 meg.
R2—Volume control 10 meg.
R3—1 meg. ½ watt resistor.
R4—5 M—1 watt resistor.
R5—3 meg. 1 watt resistor.
R6—500 M—1 watt resistor.
R7—500 M—½ watt resistor.
R8—3 M—½ watt resistor.
R9—2500 Ohm—1 watt resistor.
R10—150 M—1 watt resistor.
R11—80 M—½ watt resistor.
R12—500 M—½ watt resistor.
R13—150 Ohm—25 watt resistor.
R14—50 M—1 watt resistor.
1—6.3-v. Pilot light w/socket.
1—Push button switch (110-v.).
C1—10 mf—25 volt condenser.
C2—.1 mf—400 volt condenser.
C3—.1 mf—400 volt condenser.
C4—25 mf—25 volt condenser.
C5—.01 mf—400 volt condenser.
C6
C7—8-8mf—450 volt condenser.
C8—8 mf—450 volt condenser.
C9—8 mf—450 volt condenser.
1—6 Prong plug.
3—Open circuit jacks.
1—Michrophone plug.
1—4 Prong socket.
1—6 Prong socket.
3—Octal base tube sockets.

It is suggested that a crystal michrophone be used with this amplifier. The crystal michrophone is capable of being fed directly to the grid of the input tube thereby saving the space and costs of a coupling transformer, mike

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battery and additional mike control. While a crystal mike may cost a little more than the cheaper style, the increase in quality, and the above saving will more than compensate this outlay.

The circuit illustrated for the phonograph pick-ups also provides for a high impedence crystal pick-up. These newer style pick-up arms are being used in practically every phonograph - radio manufactured today, which will allow the adapting of one of these should the builder already possess one of this type.

Of course if the entire outfit is going to be built from scratch, and every part is to be purchased with a view to the maximum benefits therefrom, we recommend that two turntables (dual speed 78 and 33⅓ r.p.m.) be used. These to be set up side by side. This combination will permit the playing of any record, either as made by standard recording companies, or special transcriptions made especially for your pictures. There is in every big city a transcription studio, where for a nominal fee you can make your own recordings, of sound, dialogue, or music. These will run for a full 15 minutes without changing records, at the 33⅓ r.p.m. speed.

The "Pro-Sixteen"

• *Continued from Page 96*

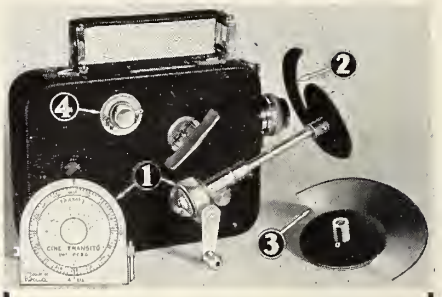
Imagine making a leader for yourself that is as active as the Fox Movietone News main title. Having simultaneous action in various parts of the picture at the same time. Having each being wiped off individually and a new one wiped on. One of those "Jitterbug-Streamlined" Leaders.

Let your imagination run rampant if Shurtliff puts on all of the equipment he speaks of, because this will be a veritable optical printer so far as effects are concerned.

The racking over device is possibly the most useful feature of the "Pro-Sixteen." In the bottom picture you can see how the lens is mounted. You can see the relation of the focusing tube to the lens. In this picture the camera is in taking position. When the camera racks over, the tube will be directly behind the lens and ready for lining up.

Two methods of fading out will be possible with this camera. An iris right in front of the lens, or a fading glass in the Filter holder slot. The tube now holding the lens will be shortened to make the lens more quickly accessible for adjustment both for aperture and focusing.

The only thing necessary to be revamped is the lens. Nothing is done to the camera. It remains intact, unless, of course, it does not already contain a wind-back. Only the lens is remounted



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A New Harrison
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for making professionol fodes with either block ond white or Kodachrome.

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1454 N. Gardner Hollywood, Calif.

so as to be in focus in the new mount which is in front of the old mounting position.

The camera can always be used as it was originally excepting that the lens will not fit into the camera. It would be a simple matter to construct a mount to go into the old spot that will take the new mount for use when the camera is not affixed to the "Pro-Cradle."

This camera as it is equipped now is fast approaching the cameras in the early days of the movies when the camera man had to make all of the special effects right in the camera. They used equipment very similar to this. In fact some of it is an exact reproduction. This is natural because Mr. Shurtliff had been a professional cameraman for many years before going into the substandard field.

Another thing about the "Pro-Sixteen" is that things can be added piecemeal after the cradle has been completed.

Shurtliff is also talking about motor drive. But why give out all of the secrets of the "Pro-Sixteen"? As each new device and the new effects possible with these devices are perfected we shall tell you about them.

More next month about the "Pro-Sixteen."

Improve My Film . . .

• *Continued from Page 103*

The closing business of Susan tearing up script that dad had been working on during 400 ft. was swell and a fine fade out.

Two Weeks With Pay
300 ft. 16mm P.G.L. ★ ★

The main title and the subtitles were well executed. They were in the vacation spirit. Also liked breaking the picture into sequences or units.

Possibly opening shot of girl picking up suitcase and then looking back can be cut a bit and then covered with a chemical fade to next scene. This could be a quick fade. Close-up shot of girl at golf game should be cut to just where the club is coming down off her shoulder after the swing. Just a bit too much footage makes it look a bit posed.

The idea of the picture was swell. The main title is mighty fine. It wouldn't take much work to make this a three star picture. A bit more editing would help very much.

Phantom of Suicide Gulch
200 ft. 8mm E.C. ★ ★

Picture opens very good with an angle shot of man on horseback topping a ridge. Angling camera was good business.

Western Headquarters for



BOLEX CAMERAS

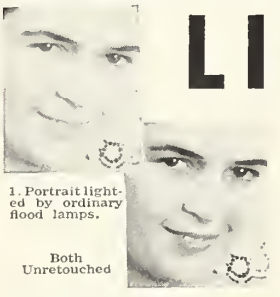
8mm and 16mm

The Most Versatile Camera Made
- Full rewind for trick work.
- Single frame release.
- Parallax Finder — always giving a perfectly centered picture and countless other features. Let us demonstrate.

And you can buy it for as little as 20% down if you wish. Possibly your old camera may cover down payment.

WINTERS INC.
529 W. Sixth St. Los Angeles, Calif.

Troubled with FAINT LIPS?



With artificial light red lips and flesh tones are poorly rendered by pan films **UNLESS** you use Wonderlite **FILTER FLOOD** bulbs.

1. Portrait lighted by ordinary flood lamps.

Both Unretouched

2. Portrait lighted by FILTER FLOOD lamps.

★ FILTER FLOODS provide doylight quolity light of great intensity, render reds correctly, perfect for INDOOR WORK with OUTDOOR KODACHROME. Longer lived, economical. Buy from Camero Stores. Write for literoture.

WONDERLITE COMPANY
14-H Northfield Ave. West Orange, N. J.

TITLE DEVELOPING OUTFIT
for 8mm and 16mm

Consists of 10x12 Columbian tray, developing rack, tube of developer and ½ lb. of acid hypo. Full instructions..... **$2.95**

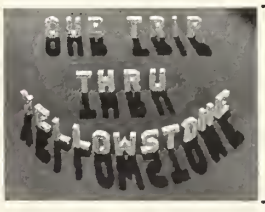
Illustrated Catalog of Photo Supplies Free on Request

MORETONS, Inc.
7561 Sunset Blvd. Hollywood, Calif.

MAKE YOUR OWN

SCREENS—Beads. One pound covers 9 square feet.....$1.00
FADES, WIPES—Dye. Sufficient for hundreds of fades.....$1.00
COLORED FILM—Stains; Blue, Green, Red, Yellow. Other colors can be made by mixing Each.....$ 75
Set of four colors.....$2.00
Set of four colors and Fade Dye.....$2.50

Cash Orders Postpaid—Instructions Included
ROY S. HAYES
34 N. Washington Ave. Battle Creek, Mich.



Make Your Own Titles — Kramark's wood-letter set includes 100 letters 1 7/8" high and 3/8" thick, center guide and directions for use. Complete kit, $2.50. 25c more west of Miss. **Title-Kit Catalog Free.**

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Minimum Two Rolls at This Low Price

A Quality Film at Less Cost

HOLLYWOOD OUTDOOR FILM is a high grade non-halation, fine grain, semi-ortho 16mm film. Has ample latitude, designed for OUTDOOR USE ONLY. Can be used on dark days with f.3.5 lens.

Shoot More Outdoor Film at No Extra Cost

Satisfy your desire to shoot more film—won't cost you a cent more when you use HOLLYWOOD OUTDOOR. Costs less and gives you clear, sharp pictures. Fits all 100-ft. cameras—daylight loading, wound on 100-ft. daylight loading spools.

California buyers include sales tax. One-third cash with C.O.D. orders.

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"The West's Largest Film Mail Order House"

9320 California Ave. South Gate, Calif.

● NEW VITALITY INTEREST VALUES ●

for your personal films through

PROFESSIONAL EDITING

Basic editing rate: $3.00 for 100 ft. of 16mm or 50 ft. of 8 mm. Titles and added effects are reasonable. Write for folder and script blanks.

EDITING SERVICE

of

HOLLYWOOD

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Sample Bargains	List Price	Special Price to You
● Custom-built carrying case for Keystone Projector (8 or 16)..	$ 6.00	$3.50
● **Genuine Cowhide** leather case for Keystone Camera (8mm)....	5.00	2.50
● **Genuine Cowhide** leather case for Keystone Camera, 16mm....	6.50	3.25
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● Glass Beaded Screen, Hang Type, 30x40 with case—unusual buy	7.50	3.50
● Reflex Cameras, F 4.5, self-focusing up to 1/100.....	25.00	12.50
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This is approximately the saving on all Photographic Equipment bought directly from us.

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TITLES *by PARK CINE*

Artistic . . . professionally perfect, brilliantly photographed titles used by prize-winning films year after year. Costs so little. EVERY film should have them. Send for Free Catalog.

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CUSTOM TITLES

Styled by ORBIT

Emphasize your films' personality through technical title craftsmanship. Exclusive effects and 48-hour shipping service. TITLE and EFFECTS catalogue free upon request.

ORBIT FILMS CO.

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- TEN CENTS PER WORD . . . . MINIMUM CHARGE $2.00
- CASH WITH ORDER. CLOSING DATE 10th OF PRECEDING MONTH
- HOME MOVIES DOES NOT GUARANTEE GOODS ADVERTISED
- SEND ADS TO 6060 SUNSET BLVD., HOLLYWOOD, CALIFORNIA

EQUIPMENT FOR SALE

● BASS BARGAIN COUNTER. Bass says: A bargain is only a bargain if you are satisfied, and money back guarantee if you are not, makes buying here easy.

USED GUARANTEED CAMERA BARGAINS

Cine Kodak Model B, F:3.5 lens.....$25.00
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Simplex Magazine, F:1.9 Kodak Anastigmat....$62.50
8mm Cine Kodak Model 25, F:2.7 lens.....$31.50
8mm Bell & Howell 134G, F:3.5 lens.....$37.50
Cine Kodak Model BB, 50-ft. capacity, F:1.9 lens $42.50
Bolex, like new, 1" F:1.4 Hektor.....$218.50
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Filmo Model 121, Magazine type, Cooke F:1.8 with case.....$82.50
16mm Victor Model 5, with 1" Wollensak F:3.5, fixed focus; 1" Wollensak F:1.5 in focusing mount; 3" Wollensak Telephoto F:3.5, at $177.50
Reconditioned Filmo 70D, 1" F:3.5 Cooke fixed focus, 1" F:1.5 Wollensak, 3" F:4, with case $185.00

16mm SOUND ON FILM USED PROJECTOR BARGAINS

Wenzel professional model, 750-watt bulb, cases, 1600 ft reel arms.....$225.00
Wenzel Ace, 750-watt bulb, cases, 1600 ft. reel arms $250.00
Bell & Howell Special ST, 750-watt bulb, Calvin sound head and synchronous motor, amplifier and speaker.....$185.00
8mm Handbook of Cinematography, a mine of information $1.00
Trick Effects with the Cine Camera, a new manual $1.00
Cine Titling Simplified.....$1.00
New Kodak Book, "How to Make Good Movies..$2.00

Be sure to send for the Bass Cine Bargaingram. New price reductions. Supplement mailed to owners of this Bargaingram. Free on request.

Write BASS CAMERA COMPANY, Dept. HC, 179 W. Madison St., Chicago, Ill.

● BURKE & JAMES, INC., leads the bargain parade with these real money-savers. Every item guaranteed. Slightly used, reconditioned items and demonstrators, all warranted in perfect condition. Filmo 16mm camera Model 75 with F:3.5 Cooke lens (new), $49.50; Stewart-Warner 16mm four-speed camera with F:3.5 lens, $29.50; Paragon 16mm camera with F:3.5 Wollensack lens, $29.50; Eyemo 35mm sound speed camera with 47mm F:2.5 Cooke lens, $144.50; Standard Universal 35mm camera for professional work, with 2-inch F:3.5 B. & L. Tessar, forward and reverse mechanism, direct visual focus, only $69.50; DeVry Turret front 35mm camera, four speeds, with 2-inch F:3.5 Wollensack and 6-inch F:4.5 Dallmeyer Telephoto, $174.50; Ditmar 500-watt projector for both 8 and 16mm, $129.50; Pekescope 16mm projector, $14.75; Acme 35mm, 400-watt portable projector, $49.50. Specials in cine lenses: Wollensack 2-inch, F:3.5 telephoto, $24.50; Wollensack 1-inch F:1.5, only $39.50; Laack ½-inch F:1.3, only $49.50; Wollensack ½-inch F:1.9, only $34.50. Send for list. Universal titler complete with lights, etc., $21.00.

Hundreds of additional values in screens, accessories, etc., for the movie or still camera fan. Send today for Catalog No. HM1138. Burke & James, Inc., 223 W. Madison St., Chicago, Illinois.

● NEED CASH. Have Stewart-Warner 8mm camera (f3.5 Wollensak lens), Wollensak f 3.5 telephoto lens to fit, special tube telephoto finder mounted on camera, leather case, titler. Cost over $80.00. First check for $45.00 gets all. A. M. Gross, Box 14, HOME MOVIES MAGAZINE.

WANTED

● WANT 35mm movie camera and Stineman. Have 16mm cameras for sale. Movie Service, Washington, Indiana.

● 16mm SOUND PROJECTOR—Must be cheap and in good condition. L. P. Noyes, 1377 Penhurst Road, Cleveland, Ohio.

● WANT Eastman Model A with F1.9 lens. Have printer for sale. Movie Service, Washington, Ind.

FILMS FOR SALE

● ART FILMS, 8-16mm. Beautiful, nude models in action scenes. Sample, list 10c. Import-Films, Box 392, Elmira, N. Y.

● 8-16mm FILMS, all latest subjects, silent and sound, for sale—rent—exchange. Bargains in equipment, new and used. Trades accepted. Films rented everywhere. FREE illustrated catalogue (with sample ART Film, 10c). GARDEN EXCHANGE, 317 West 50th, New York.

● 16mm ART SUBJECTS, new and used, at bargain prices. Write for list. Joseph Mandela, 114 Krakow St., Elizabeth, New Jersey.

EXCHANGE

● RIFLES, SHOTGUNS, TARGET PISTOLS and other firearms accepted in trade at liberal allowances on Leicas, Contaxes, Graflexes, Weston Meters and all photographic equipment, motion picture and "still." Authorized dealers for every leading manufacturer, including Zeiss, Leitz, Eastman, Bell & Howell, etc. Write for Bargain Catalog. National Camera Exchange, Established 1914. 11 South Fifth Street, Minneapolis, Minnesota.

● EXCHANGE your old 400 ft. silent 16mm film for $1.00. We have the subjects you want. FEATURES, COMEDIES, SHORTS. Asha Film Exchange, 785 St. Johns Pl., Brooklyn, N. Y.

ACCESSORIES FOR SALE

● ENHANCE your movies with fade-ins, fade-outs, and lap dissolves. Fade-Lap glass, with case and directions, $2.00. Dalbert Gard, 418 Madison Square Station, New York.

● SAVE on projector bulbs! Send for free price list. A-101. Film Research Co., 710 E. Genesee Ave., Saginaw, Mich.

● DON'T TAKE POT SHOTS! Make your next film interesting with an original scenario especially adapted for home movies. List free. RO-GAN PRODUCTIONS, Box 104, Midwood Station, Brooklyn, N. Y.

● 16mm CAMERA FILMS, $1.95. Developed postpaid. 16mm-8mm Cameras, Projectors, Accessories. Free literature Photo Supplies. Baerco Film Products, Box 46, Palisades Park, N. J.

BOOKS AND MAGAZINES

● A few back issues of HOME MOVIES Magazine available. Orders filled in order received. Following issues available at 10c each: 1934—October, November, December; 1935—January, February, March, May, June, July, August, September; 1937—October, November, December. HOME MOVIES Magazine, 6060 Sunset Blvd., Hollywood, California.

● A FEW SHOPWORN copies of Count H. C. A. von Schoenfeldt's book, "How to Use Filters." List price, $1.75. Now available at $1.00 each while they last. Ver Halen Publications, 6060 Sunset Blvd., Hollywood, Calif.

● HOME MOVIE processing explained in "How to Reverse Movie Film." Price 50c. Also "Movie Kinks" Nos. 1 and 2 at 25c each. Ver Halen Publications, 6060 Sunset Blvd., Hollywood, Calif.

It would help the tempo of your picture if there was a cut back to the Phantom Horseman several times during the scene of the man panning gold. It would build up suspense or at least anticipation. Now the scene is a bit too long.

After this there is a scene of two revolvers, one from each side of picture. Not quite clear.

The scene of the sheriff tacking poster to a tree is too long. It slows tempo and lets down on tension.

While girl is saddling horse one cut back to foreman presumably walking toward her would help. Possibly cutting girl in right after he lights cigarette. This leaves you footage for another cut in while she is saddling horse.

Cowboys going off alone while informant stayed behind sort of lets tension down again. Scenes of cowboys riding are needed to cut back to couple on porch and possibly a fade to indicate lapse of time. Everything happens too soon.

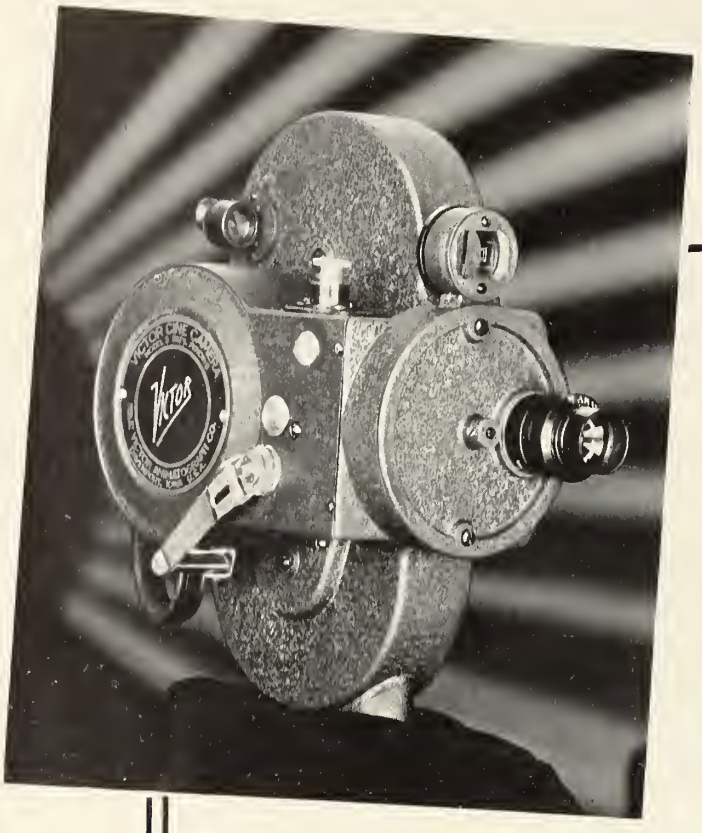
Notice how cutting back to riding to scene while fight is on keeps up interest. This was good cutting and editing.

Your photography is good. Camera reasonably steady and the titles are good.



Title Backgrounds For You . . . . . .

These title backgrounds are made to fit the Eastman and other titlers taking the small sized card. If you have a larger area, paste these on black paper for reversal film or white paper for positive film. The three lower cards are reversed reproductions of three in the upper two rows for those who use positive film in making direct titles. Frequently you can find the wording for your title in ads which can be cut out and placed in proper position. Calendars will furnish months and year.



ANNUAL

THIS IS A PRIZE

Victor 16mm Camera With Lens

Here it is . . . a multiple speed camera with an f2.9 lens. One of the major prizes in HOME MOVIES magazine annual contest.

It's worth striving for. The next time you go to your photographic dealer, look it over. Your fingers will itch to own it.

It's the famous Victor No. 3 model with multiple speeds, single lens mount. Adjustable finder for close-up parallax. Footage counter . . . all complete for one of the lucky entrants in the Annual Contest of HOME MOVIES magazine.

Open to All Amateurs

MOVIE CONTEST

CLOSES JUNE 30, 1939

OTHER PRIZES

Thalhammer Kino Movie Assembly and ıior Tripod.

ıis includes the Kino Extension Rods, Adjustable nshade and Filter Holder and the Thalhammer nior Tripod.

itle Master Zoom Titlers

th complete set of Title Master "Reverso" Back-ounds.

00 foot rolls of Agfa Hypan 16mm Film.

Prizes to be announced. Watch these pages.

HOME MOVIES

UNSET BLVD. HOLLYWOOD, CALIF.

RULES

Film will be returned. Entrant must pay transporta-n charges both ways. If stamps are not sent, film will returned by express collect.

m must be on either 8mm or 16mm size. You can er as many subjects as you desire. Film can be any gth, or any number of reels.

Film should be titled . . . that is at least have a main e. It is permissible to have laboratory make your titles.

lm can be sent in any time before closing of contest d it will be judged and record kept and returned as mptly as possible.

Film sent in early will also be reviewed by the Judges d written analysis sent you.

lm coming in during last weeks may not be reviewed cause of rush of work in judging the many films.

lm coming in during last weeks will also be held longer cause of the work of judging.

ntest closes on June 30 and is open to all amateurs, all pes of pictures and subjects.

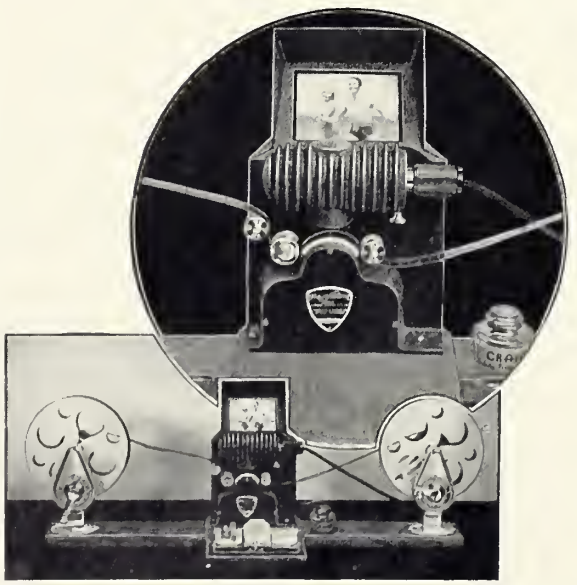
o entry blanks necessary. Label your can and your reel if ssible with both your name and name of picture.

nelose information as to what camera, lens and film was ed. Also mention any other equipment used, such as ters, titler, etc. This information is not necessary but lpful.

ANOTHER PRIZE

Craig-Projecto-Editor

- **This new piece of editing equipment was announced for the first time last month...and here it is. An important prize in our annual Movie Contest.**
- **This is the viewer that never "blinks" the picture is always in front of you whether you move your film slowly or as rapidly as the rewinds will work. There is no flicker, no blur, but a constant picture.**
- **Never before has a contest had such fine and worthwhile prizes. Remember the contest closes on June 30. All film must be in the offices of HOME MOVIES on that date.**

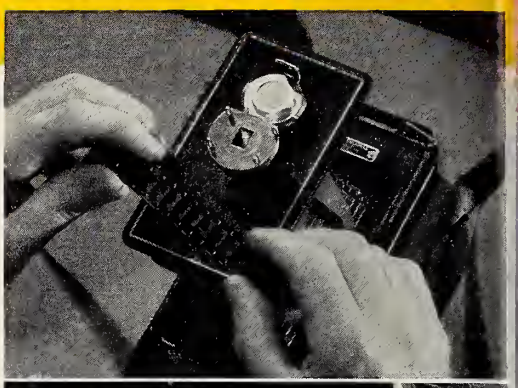


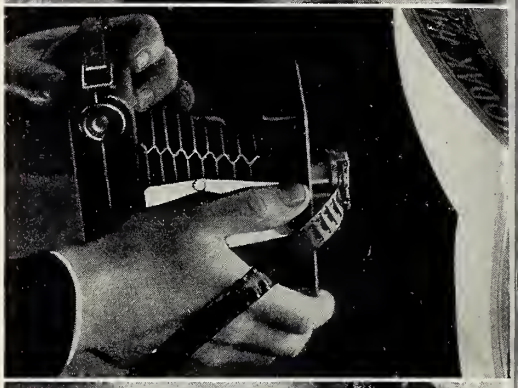
A COUPLE OF "MUSTS" FOR YOUR MOVIE EQUIPMENT

IN any roll of your movie films you'll find many a "frame" that is a good picture in itself. It may be a scenic, or it may be a close-up of some such important person as The Baby—or the baby's doting family. With the Kodak 16 mm. Enlarger it is a swift and simple matter to make an enlarged negative, about 2⅜" by 3¼", of any desired 16 mm. movie frame. Eight such enlarged negatives can be made on a single roll of 616 Kodak Film. And from those films, prints and enlargements can be had as you please. The Enlarger works, by the way, equally well for black-and-white results with either Kodachrome or regular 16 mm. film. Price, $15.

—And for Film Editing

Another important Ciné-Kodak accessory is the Kodascope Movie Viewer, an ingenious little editing device that shows you your films in action. Added to your film editing equipment, it gives you instant check not only on photographic quality, but on the flow of action in your films. The enlarged film image is shown on a hooded ground glass, 1" x 1⅜" in size. Incorporated in the Movie Viewer is a spring-punch for edge-notching the film, as a means of identifying future placement of titles, etc. The price of the Kodascope Movie Viewer is $20, in either the 8 mm. or the 16 mm. model.

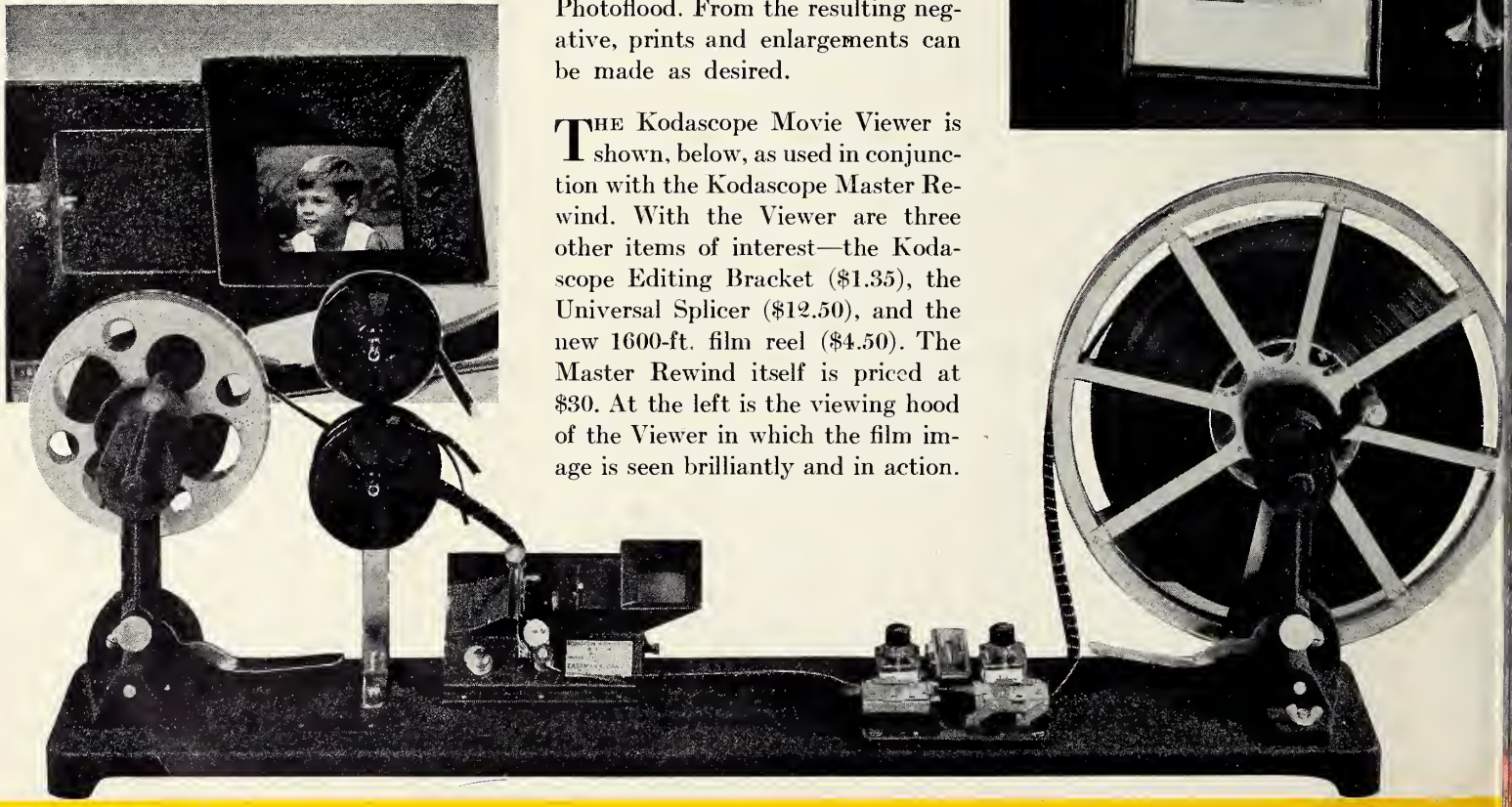






THE Kodak 16 mm. Enlarger in use. Right, above, the to-be-enlarged movie frame is clamped into place between a diffuser and the special 13 mm. lens in the Enlarger. Then the exposure is made, with the Enlarger held close to a No. 1 Photoflood. From the resulting negative, prints and enlargements can be made as desired.

THE Kodascope Movie Viewer is shown, below, as used in conjunction with the Kodascope Master Rewind. With the Viewer are three other items of interest—the Kodascope Editing Bracket ($1.35), the Universal Splicer ($12.50), and the new 1600-ft. film reel ($4.50). The Master Rewind itself is priced at $30. At the left is the viewing hood of the Viewer in which the film image is seen brilliantly and in action.



HOME MOVIES

April • 1939

PRICE 10 CENTS



LIBRARY OF CONGRESS
APR 13 1939
PERIODICAL DIVISION

Hollywood's Magazine for the Amateur

This issue . . . . . Home Made Sound for 8mm and 16mm

EASTER SPECIALS

Popular film subjects that will prove a welcomed addition to your Easter Show. Add them to your library . . . give the entire family a treat.





50-foot 8mm rolls $1.00
100-foot 16mm rolls 2.00

SHIRLEY TEMPLE AND THE TOURNAMENT QUEEN 1050-A

Grand Marshal Shirley Temple greets the Queen and presides over the 1939 Pasadena, California, Tournament of Roses Parade; Leo Carrillo on his horse.

PASADENA TOURNAMENT OF ROSES PARADE, 1939 . . . . . 1051-A

The most beautiful and interesting floats of the nation's foremost floral parade.

FOR GOOD CLEAN ENTERTAINMENT THESE WORLD FAMOUS CARTOONS HAVE PROVEN MOST ENJOYABLE

50-foot 8mm rolls $1.75
100-foot 16 mm rolls 3.00



OSWALD RABBIT (Walter Lantz)

THE DOG TEAM RACE 1-A
THE DUCKS' BIRTHDAY 6-A
BARNYARD QUINTS 7-A
ADVENTURES IN DREAMLAND 12-A
BO PEEP'S SHEEP 14-A



DONALD DUCK (Walt Disney)

DONALD DUCK "THE HAM ACTOR" 913-A
DONALD DUCK in "SQUEAK, SQUEAK" 918-A

50-foot 8mm rolls $1.00
100-foot 16mm rolls 2.25

1049-A "FRIENDLY ENEMIES"
A cub bear—and a dog—go out hunting, and their experiences are really amusing.

1048-A "WILD HORSE FIGHT"
Two wild stallions, each leader of a herd of wild horses, fight a terrific battle. A thrilling and very unusual picture.

HOLLYWOOD FILM ENTERPRISES, INC.

6058 Sunset Boulevard
HOLLYWOOD CALIFORNIA

NEW CLASSIFIED DIRECTORY OF FILM SOURCES



50¢ PER COPY
SEND ORDER TO
DIRECTORY EDITOR

SEVENTH EDITION ENTIRELY NEW FROM COVER TO COVER

Never before has there been such a clear cut Subject-Source Index with its many classifications and divisions tabulated in a film directory. It is unquestionably the most comprehensive film selection list ever published. Instead of the user wading through many classifications to find a certain subject, this New Directory permits him to consult the Subject-Source Index, where, under the proper subject headings, he will find a list of sources that have such films available . . . both silent and with sound. Sources are numbered and user then consults source listings to determine what each source can supply.

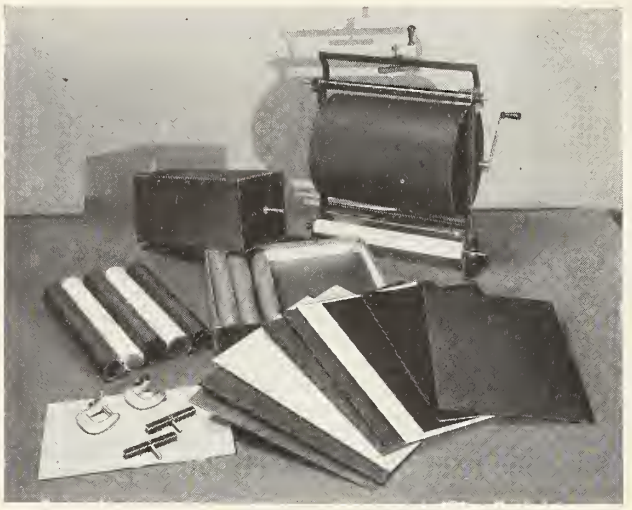
Another noteworthy innovation is an enlarged editorial section that provides pertinent information and data on all non-theatrical applications of the motion picture . . . featuring, in particular, the educational field.

This edition of the VICTOR Directory is the result of thousands of requests for a continuation of this VICTOR service to 16mm users. As VICTOR was the first to publish a film directory years ago, it now carries on with the most complete and helpful film directory ever published. FOR YOUR COPY, send 50¢ with complete and fully legible mailing address to the DIRECTORY EDITOR at the home office of Victor Animatograph Corp., in Davenport, Iowa.

VICTOR 16 MM

VICTOR ANIMATOGRAPH CORPORATION

DAVENPORT, IOWA CHICAGO LOS ANGELES NEW YORK



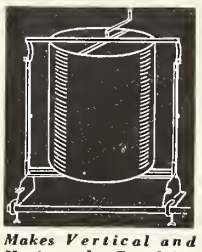
ACTION TITLES

SIMPLIFIED WITH THE NEW INGENIOUS

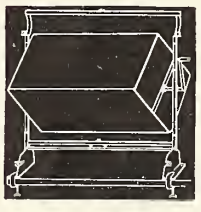
BESBEE PRO-TRIK TITLE FRAME



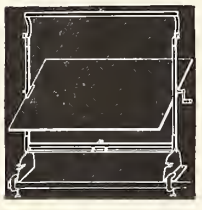
Makes Scroll Titles with Upward and Downward Motion



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Makes Vertical and Horizontal Revolving Block Titles



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home movies

PUBLISHED MONTHLY BY
VER HALEN PUBLICATIONS
6060 Sunset Blvd. Los Angeles, Calif.
Phone GRanite 6414
New York Office: EVERETT GELLERT
62 West 45th St. Lackawanna 4-6798
Chicago Office: C. N. BURRIS
55 E. Washington Street -:- Phone State 1100

Vol. VI April, 1939 No. 4

Contents

Cover photo by 20th Century-Fox

I'VE GOT A PROBLEM 132
WHATSA 132
THE READER SPEAKS 134
LET'S GET TOGETHER 134
I SHOT THE SAN FRANCISCO WORLD'S FAIR *by J. H. Schoen* 137
HERE'S A NEW BABY CONTINUITY THAT'S ALRIGHT *by W. T. O'Dougherty* 138
HOME MADE SOUND FOR EIGHT OR SIXTEEN *by Dr. George Pasto* 139
MIRROR TRICKS WITH THE "PRO-SIXTEEN" *by E. M. Leibscher* 141
HOW WE MADE A SUCCESS WITH OUR CLUB *by Peter Bezek and Ray Hook* 142
MOVIE OF THE MONTH—CHICAGOLAND *by the Editors* 143
TELL ME—HOW I CAN IMPROVE MY FILM *by the Editors* 144
YOU CAN MAKE YOUR OWN ROAD SIGNS *by George W. Cushman* 145
CAMERA EQUIPMENT USED IN ANIMATION WORK *by Walter Lantz* 146
AN AMATEUR TRIES CARTOONING *by Walter W. Light* 147
THE EXPERIMENTAL CINE WORKSHOP . . 148-149
IT'S NEW TO ME 150
BACKYARD MOVIES 152
TITLE BACKGROUNDS 167

Entered as Second-Class Matter, May 6, 1938, at the Postoffice at Los Angeles, California, under the Act of March 3, 1879.
Subscription—U. S. $1.00 a year. Canada $1.50 a year. Foreign $1.50 a year. Single copies 10c. Foreign single copies 15c.
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I'VE GOT A  PROBLEM

READERS: *This department is for your benefit. Send in your problems and our technical board of professional cameramen will answer your question in these columns. If an answer by mail is desired, enclose addressed stamped envelope.*

Meter Reading (Bill Gatenby, Berkeley, Calif.)

When I use my meter for black and white film I under expose. I use at 20 degrees as instructed. When using for color film my results are fine. I read the lightest spot and the darkest and take the average for my exposure.

Some people will get good results by reading meter from the camera. You do not seem to be successful with that method. In view of the fact that you do get good results in color by reading the high lights and then the shadows and then taking the average, why don't you use this same method in black and white filming?

Exposure Meter H. C. Matzinger, Wyandotte, Mich.)

Are the stops listed on the camera full stops or are the ones on exposure meters full stops?

As a general rule the stops on all cameras are full stops. Sometimes there is a fractional difference. The stops on the exposure meter are not full stops. Here's how you can figure whether it is a full stop. Square each stop, divide the larger by the smaller. If it is 2, it is a full stop, 4 is 2 stops, 8, 3 stops, etc.

11 x 11 equals 121, now 8 x 8 equals 64. If you divide 64 into 121 you will find it is approximately twice, or one full stop.

Out of Frame (Frank L. Totten, Clementon, N. J.)

Recently in editing some double eight film I had occasion to splice in some scenes taken with a single eight. The alternating scenes were out of frame and out of focus. What caused this?

The cause for the film going out of frame was not due to the film itself, but the fact that one camera had a different frame line than the other. The out of focus was possibly due to a different thickness in the film. The pressure gate presses the film away from the lens and the emulsion on the thinner film would be further away from the lens than the emulsion on the thicker film, thus putting one or the other out of focus depending upon which one had been originally properly focused.

Lens Openings (Clarence DeLauber, Hollidays Cove, W. Va.)

Is it possible to take a clearer and better picture with an f1.5 lens set at f3.5 than with an f3.5 lens wide open, both lenses being first quality and fully corrected?

Lens manufacturers claim that all lenses, regardless of the maximum speed, when set at the same opening will have the same value and will make just as good a picture. In other words f3.5 on one lens is the same as f3.5 on any other lens with the same correction and of same quality.

Intensifying and Reducing (H. R. Wendlken, Idylwild, Calif.)

In your March issue you reply to S. Ralph relative to reducing bath trouble. Ralph has reduced a film to transparency and you advise to redevelop. Are you not a bit wrong?

Yes, we are. We were talking about Intensification when we said re-develop. Thanks for calling our attention to this. When reducing use bleach and then clear in hypo. To clarify the whole situation would suggest that those interested re-read Stephenson's instruction again in the January issue, "The Reader Speaks" department.

Whatsa

SPLIT STAGE

• Split stage is the term used in the professional studios when you expose only a part af the film, wind back and then expose the other part. Far instonce, you wish to show o man talking to himself. You cover half of the film with a black mask. This mosk is merely a piece af black cardbaard in frant af yaur sunshade or between the film ond your lens if you hove a comero that will accommodate a mask at that point. You photogroph the man let's say, looking to the left on this half of the film. You wind back. Place the mask occurately over the partion you photographed. Place the man so he is now visible in the ather half af the film, have him face right. This masking and photographing twice is called a split stage in the professional studias. Many amateurs aften call it dauble exposure. Double exposure is when you expose ane picture over another. You see the film in Split Stage is expased only ance.



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The READER SPEAKS...

Negative-Positive

We asked for it—here it is. You'll remember one of our readers wanted a discussion on negative-positive. Mr. Madden is a firm adherent of this method. Let's listen to him. He's had a lot of experience.

Sirs: I've noticed quite a bit of controversy re: reversal vs. neg-pos. in amateur filming. I've been filming since '27 and have used the neg-pos. almost exclusively.

My equipment — homemade. My printer is a converted EK Co. model A handcrank. My developing drum is a couple of lard pails. The tank is an old Coca-cola (advt.) sign which was rescued from a dump.

I've read quite a bit of argument on the subject of "grain." Well, I've been wondering if any of your arguers stopped to think that the grains are laid over each other so quickly that modreate grain is not apparent.

Regarding developers — I've been getting very good results using EK Co. D72 on prints and for titles where detail is necessary. I use the ordinary hydro-caustic developer for contrast titles.

One of my main arguments in favor of neg-pos. is the fact that *all* editing and titling is done in the neg. My drum handles 32 feet of film which means that my pring only has a splice every 32 feet. I use chemical fades on my negatives by "reducing" the film at the desired places. "Laps" are easy by simply overlapping the faded ends of the negs. in this manner.

I know some persons will pass remarks about space. Well I live in a *two room* apartment. I do my finishing in the sink after my wife is through with her work. A little tip to others—I help my wife do the dishes and she helps me in my finishing work.

Please don't mistake me, I have used reversal quite a bit but *only* when circumstances demand that I use it. My main objection to reversal film is the numerous "clacks" every time a splice goes through. I use one of the B & H "add-a-unit" editors which is an excellent outfit.

Roy Madden

That Reversal Question

There is no question about those who do their own being dyed in the wool "cinebugs." Seemingly once they try it there is absolutely no cure. So that we may do our bit to keep this at fever heat we give space to reader Grosdidier:

Sirs: The apparent difficulties and complications of reversing film, as indicated by all the published data I could find, frightened me out of rolling my own. Each writer had his own pet formula and plainly indicated that any deviation would court utter failure.

However, I started out, ignoring everything published but the basic principles, and to my surprise found that the reversal process was not necessarily complicated, delicate, or expensive. Further, the results were satisfactory according to my standard which required that the film be sufficiently comparable with regular laboratory processed cine film, and that it should be readily identified when the two are together in a reel.

Although quality of the finished film was of primary importance, there were other qualifications that had to be met. It was necessary that the equipment and process be inexpensive even though I developed only small amounts of film at such intervals that solutions (except hypo) could not be held over from one time to another. Second, the process had to be simple enough for a kitchen sink laboratory, the formulae equally limited and results sure.

I made my own reel and tanks using only the simplest tools. All were made of wood except the bottom of the tank which was of galvanized iron (painted) and curved to fit the contour of the reel, with the result that 8 oz. of solution is sufficient. As to the second, I use a prepared developer (3 oz. of D-72 to 5 oz. of water) for both first and second development; and the regular bichomate bleach, finishing with a trip through regular hypo for fixing, clearing and hardening.

Beyond keeping solutions cool, first development full, and washing completely after bleach and hypo, I take no unusual precautions. Although experimentally I have controlled final results through second exposure, this would be of value only if a whole reel were uniformly improperly exposed.

J. W. Grosdidier

Let's Get Together

• I'd like to get in touch with other 16mm users in the Philadelphia area who are interested in 35 to 16mm reduction and in 16mm neg. and pos. work.—Harry B. Davenport, 3329 W. Allegheny Ave., Philadelphia, Pa.

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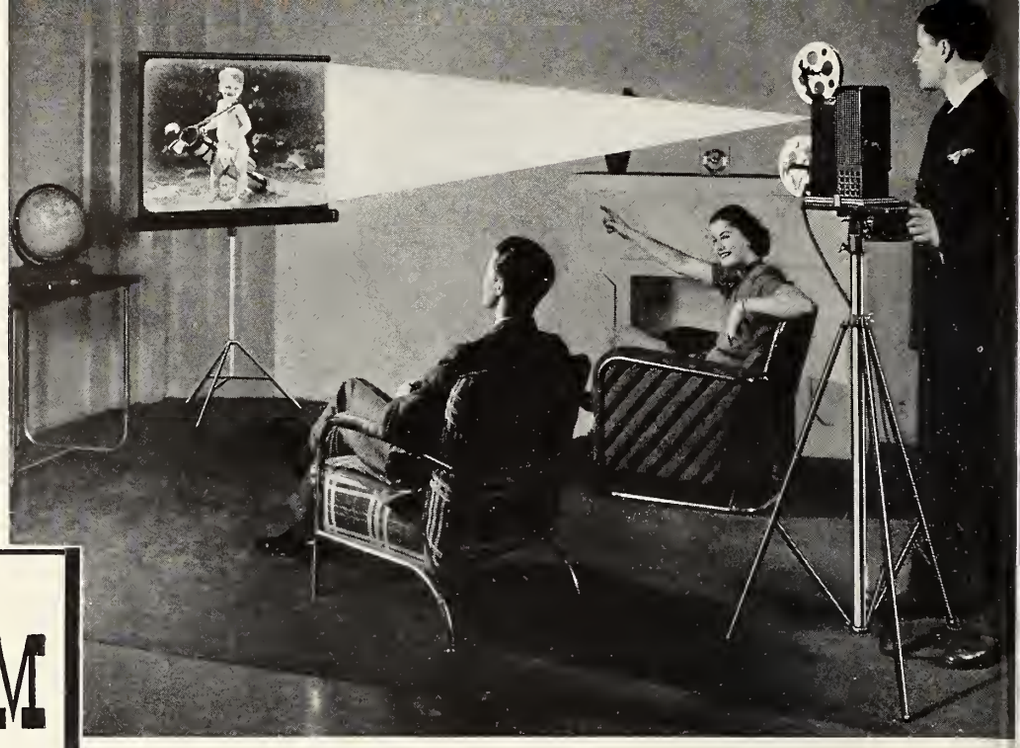
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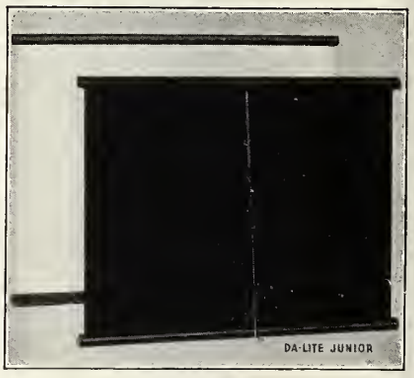
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DA-LITE SCREENS AND MOVIE ACCESSORIES

HOME MOVIES ... Published in Hollywood . APRIL 1939

Authored by
J. H. SCHOEN



I Shot The San Francisco World's Fair . . . .

THERE ARE two very definite things to do before shooting anything at the Fair. At least there were two things which I did. First I looked at the commercial releases, such as the Castle Film subject of the Fair. The reason I did this is that I knew I could not shoot the entire Fair — also I knew that I could not get the set-ups the commercial film had because they had the cooperation of the Fair authorities. I also knew that I could not shoot that same footage for the same money, and still I wanted as complete a record of the Fair as I could get.

I found that some of the scenes in the commercial picture had girls dancing in front of certain outstanding buildings. These were specially posed. They would not be there for me. I found shots from an airplane — certainly I could not get them.

Those shots were in black and white, so I decided to do mine in color. And then I did the second thing. At the Fair you can buy a map of the Island with all of its buildings keyed for only fifteen cents. That will be the best fifteen cents you can spend. That map shows you where every building is located; it spots the Court of the Moon, Court of the Seven Seas, Court of Honor, and Tower of the Sun. All those things you read about and will talk about after you come home.

This map is not only good as a photographic guide, but will help you plan your sightseeing. The back of the map breaks the main sections down into groups such as the Pacific Basin Area. This again is keyed and you will find in that group the Pacific House, Hawaii, New Zealand, French Indo-China, Australia, Life History of the Redwoods, Philippines, Johore, Java, Netherlands, East Indies, and Japan represented.

That permits you to cover that section intelligently. You do not have to go into buildings to find out what they are. You know. You then know how to make your cine record. Let's say you get material from one of these groups that is not included in your commercial picture. We do not believe it is so necessary to cut it in at that point, as this is a documentary. Here is what we intend to do. Being proud of our own work, we will open our picture with that, then, before introducing the black and white, we will put in a title which will say "Part Two," and then into the black and white. The idea of using the title "Part Two" makes it look like a second reel, in the event it isn't a second reel, and also it definitely separates your color and black and white.

And here's another thing: It is not possible to shoot much at night in color. The lights are not brilliant enough. Some have recommended shooting wide open at eight frames, but that is hardly enough, especially in such colorful sections as the Court of the Seven Seas.

I checked with several photographers in and around San Francisco. One who used still

• *Turn to Page 164*

• At top: Court of the Pacifico, and olongside of it, Elephont Towers. . . . . • At the bottom: A shot from the Boy Bridge, looking down on Treosure Island. . .





Authored by
W. T. O'Dogherty
Photos by Earl Thiesen

Here's A New Baby Continuity That's Alright

Two rolls of home movie film laid right in your lap, free gratis, in these days looks mighty good enough for me to make a try for. Enough to cause me to strain my mental "G-string" to work out a scenario idea of the Family Activity type, which I think good enough to make an "O'Dogherty Production" out of and send to you herewith hoping that the film will arrive by the next mail.

Or a month or two from now will do, as I've just rifled the baby's bank to get the dinero to buy film to shoot this story idea of mine. And why not the baby's bank, for this "opera" has to do with a new baby. Most of the ideas or home movies I have ever seen on this subject handle it in the obvious, rubber-stamp manner.

I think I have struck a different vein here . . . also feel those two rolls of film will be on the way to me as the result. At least, may I depose that it is original. All right, Professor . . . let's go:

Main Title: Mr. and Mrs. Wiggs Present Their First Major Production . . . "Man Child."

Scene is a homey living room of a young (or not so young) married couple. Mrs. Wiggs is sitting on a divan reading a baby book. Mr. Wiggs is in another chair reading a magazine or book.

Scene 1. A long shot to take in Mr. and Mrs. as she looks up and speaks, smiles shyly, points to the book. Cut to:

Scene 2. Medium close shot of the husband, as he answers. He registers that what she spoke about is a good idea, but he is a bit doubtful. Cut to:

Scene 3. Medium close on the wife as she resumes reading, turning the pages. She halts her paging, interested in something she sees. Cut to:

Scene 4. Taking in both. She hands the baby book to her husband . . . smiles and points to the page which interested her. Cut to:

Scene 5. Medium shot at new angle on both. He looks and reads where the wife indicated, looks up and questions her. The wife leaves her chair, crosses to sit on the arm of his chair. They talk. Cut to:

Scene 6. A tight close-up, shooting from behind Mr. and Mrs. and between their heads on the opened baby magazine. The husband turns pages and we see a flock of babies of all kinds, in all poses. Each point enthusiastically to this babe or that one on the pages. Cut to:

Scene 7. A close upward shot, from low angle. Taking in both. The wife asks a wistful question . . . the husband registers he doesn't know. Cut to:

Scene 8. Same cameras as Scene 6. Only on one of pages we see printed account of cost of having a baby. Cut to:

Scene 9. Close-up of the husband busily figuring things out with paper and pencil. Angle reveals the figures as he writes. Cut to:

Scene 10. Same camera angle as Scene 7. The husband smiles broadly . . . says it can be done. The wife is happy, jumps up, heads out scene. Cut to:

Scene 11. Close shot at desk or table of the wife making out lists . . . things a baby would need. Fade to:

Scenes 12 to 20. A series of shots as desired, in convenient parts of the interior of the house. Packages are arriving or have arrived. Mr. and Mrs. bustle about opening and inspecting them. Your shots reveal sleeping crib for baby, perambulator, toys, milk bottles, baby clothes. Husband and wife admire each article . . . are happy about it all. Cut to:

• *Turn to Page 161*

• There is no finer cine material than the homely everyday things done by children . . . .

Authored by
Dr. George Pasto

Home Made Sound for Eight or Sixteen . . . . .

Despite the many improvements that have been made in cameras and projectors for the amateur, no practical system of sound on 8mm has so far been available. As for 16mm, while it is possible to purchase a good sound projector, no system has been devised which will enable the amateur to record sound on his own films in a simple and economical way.

The simple device and method which form the subject of this and subsequent articles have, on 8mm film, given the author good recordings of speech and music which, while admitedly not perfect, compare very well with the earlier 16mm sound on film. Using it with 16mm film and at the ordinary projection speed of 16 frames per second, the recordings are at least 90 per cent as good as phonograph records. The beauty of the method to be described is this: you will be able to record your own voice and music, whether it be from insrtuments or phonograph records, in the time it takes the projector to run the film through once. Then, by projecting it a second time, you will hear the reproduction of that speech and music as recorded. In other words, you will have instantaneous recording and play-back, without any additional expense once the recording system has been assembled. No thousand dollar sound cameras, synchronous motors, lens system or photographic processes will be needed. Just a little patience, a few dollars and adherence to the details which will be given a little later on.

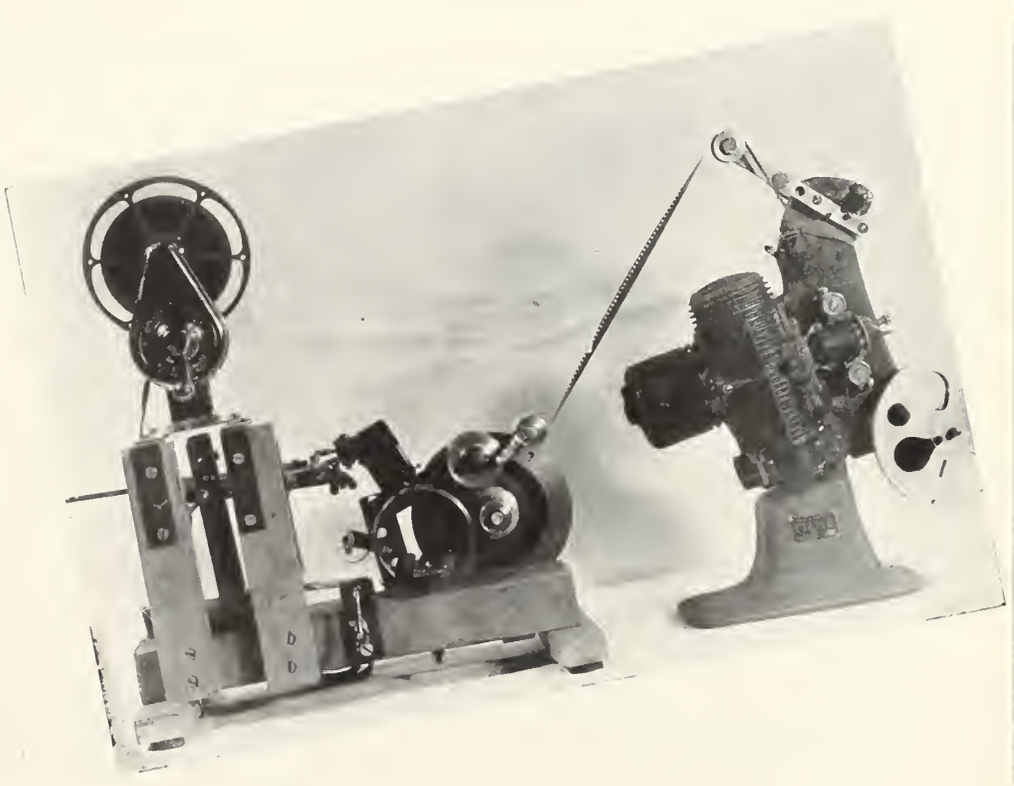
So that we may better understand each other, it might be wise to say a little about sound itself first. Sound consists of mechanical vibrations or pulsations in a solid, liquid or gas. (Air is a mixture of gases.) These pulsations are made up of areas or waves of alternatingly increased and decreased pressure, very much like the ripples created in a quiet body of water when a stone is thrown in. When these sound waves strike the ear drum, it vibrates with them and thus—we hear.

When sound is composed of many waves close together radiating in quick succession, we have a high note. When the waves come in slower succession and are spaced farther apart—we have what we call low notes. For example, the notes of a whistle are high notes while those from a base viol are low. We designate the number of waves per second by using the term cycles: a 1000 cycle note is a note made up of 1000 complete waves per second.

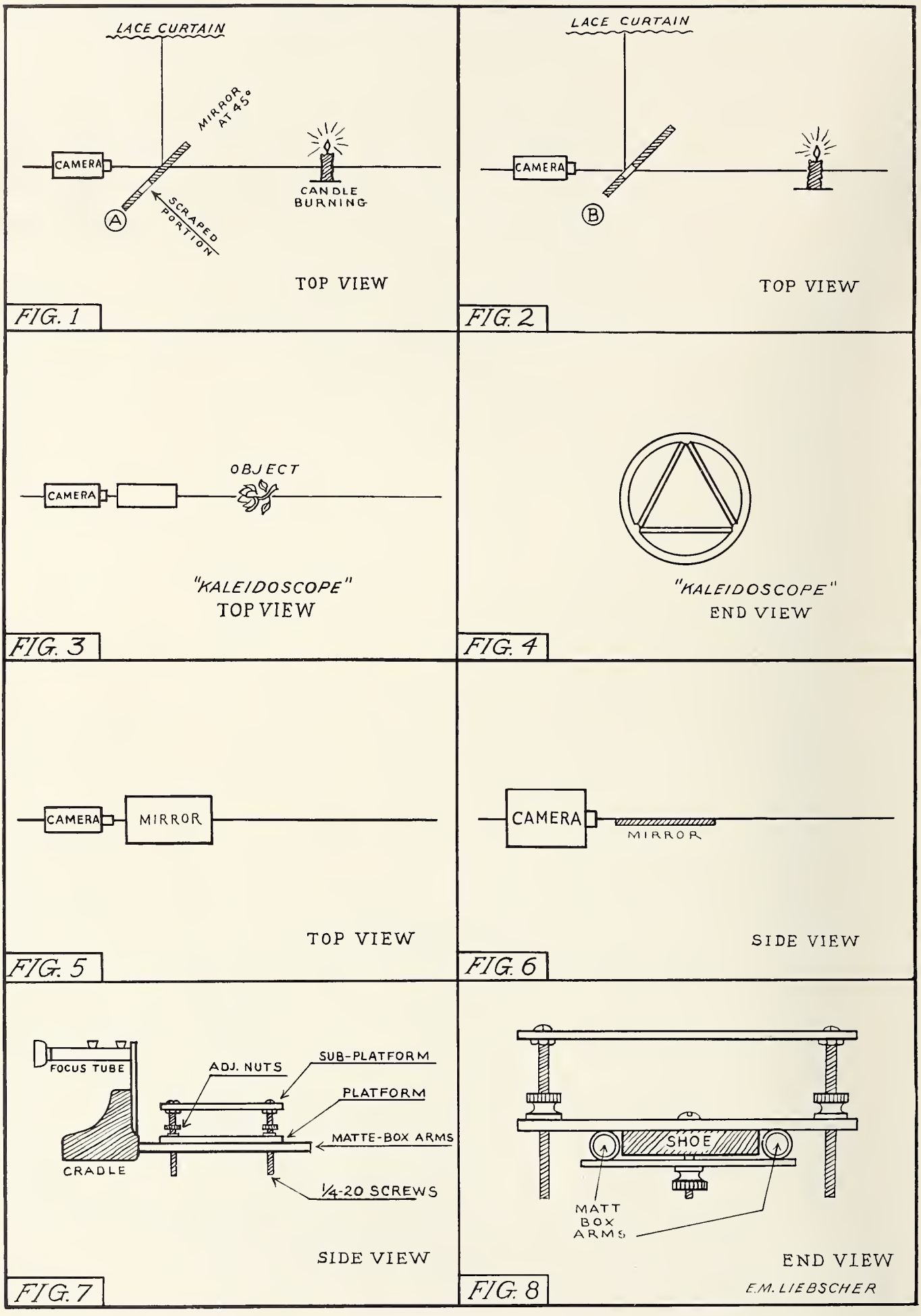
We are all familiar with the method Edison used, that of transforming sound into a wave form on cylinders or discs of wax. Every phonograph works on that principle and, as is well known, the early "talkies" used this method. The sound was recorded on large, slow moving discs which were synchronized to the projector.

In 1900 Poulsen devised a system of sound recording which gave great fidelity. It consisted, briefly, of running a continuous thin steel wire between the poles of a very small electro-magnet which, connected to a microphone, imprinted a wave form of varying mag-

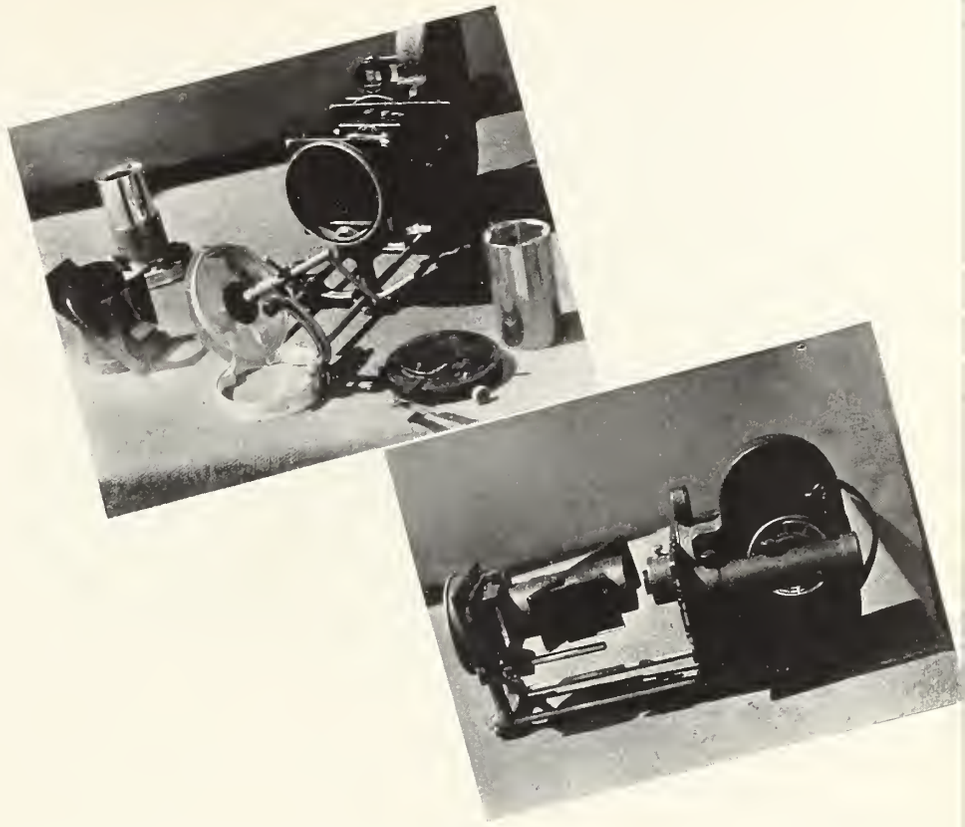
• *Turn to Page 154*



• This is one view of the home mode recording and reproducing device discussed in this series of orticles.


LACE CURTAIN
MIRROR AT 45°
CAMERA
CANDLE BURNING
A
SCRAPED PORTION
TOP VIEW
FIG. 1
LACE CURTAIN
CAMERA
B
TOP VIEW
FIG. 2
OBJECT
CAMERA
"KALEIDOSCOPE"
TOP VIEW
FIG. 3
"KALEIDOSCOPE"
END VIEW
FIG. 4
CAMERA
MIRROR
TOP VIEW
FIG. 5
CAMERA
MIRROR
SIDE VIEW
FIG. 6
FOCUS TUBE
ADJ. NUTS
SUB-PLATFORM
PLATFORM
MATTE-BOX ARMS
CRADLE
¼-20 SCREWS
SIDE VIEW
FIG. 7
SHOE
MATT BOX ARMS
END VIEW
FIG. 8
E.M. LIEBSCHER

Authored by
E. M. Liebscher
Cine-optical Engineer



Mirror Tricks With The "Pro-Sixteen" . . . . .

With the advent of the "Pro-sixteen" camera, many special-effects and trick shots are now possible inasmuch as the ACTUAL IMAGE can be seen by the operator, allowing him to make necessary changes and adjustments to meet requirements. This surely opens up a new field for the amateur and a very interesting one, for many reasons.

With the usual method of "lining up" a shot, depending entirely upon the view finder alone, there was no degree of assurance that the shot will be successful. The shot was "in the picture area" (after a fashion) and that was about all that could be said. Many things could have gone wrong and as to "mirror tricks" and the like, it was purely guesswork, at best. Special-effects literally SCREAMED "amateur."

Having seen the new "Pro-sixteen" outfit (in person) I wish to refer you to last month's issue (March) of Home Movies, which has an article and photos of this new "wonder box." You don't have to "wonder" if the shot is o.k.—you KNOW it will be. It is the nearest approach to professional requirements I have yet seen and I have worked with professional cameras for a good many years.

The theory of moving the lens (or the camera) over to one side, so that the actual image can be seen on a ground-glass, which is in the exact plane of the film emulsion, is called "racking over" by professionals. The ground-glass image is magnified and seen by the cameraman as a means of checking and when found to be satisfactory, the lens (or the camera) is moved back, or "racked over" again to the "shooting position," being careful, of course, not to jar the camera. The first position is called the "focussing position."

Among the many special-effects possible with the "Pro-sixteen" camera, is that of shooting into a mirror placed some six inches from the front of the camera, at a 45 degree angle. Photo above shows an attachment for holding this mirror. To prepare this mirror, which can be had for a few cents at any dime store, measure in about half way up length of the mirror and scrape away a circle of about one-half inch in diameter. This will furnish a transparent "hole" so the lens can shoot THRU it. Now place an object about three feet behind the mirror, in line with the camera lens and another object, the same distance, at RIGHT ANGLES to the mirror. Here is an example of the trick-shot which you could title, "WHAT! It Doesn't Burn—Must Be Done With Mirrors?" The object at right angles to the mirror is an old lace curtain and the object in line with the camera, a burning candle. When you start the shot, the scraped portion of the mirror is at position A of Fig. 1 which reflects only the curtain, completely blocking out the burning candle. Run the camera at this position for about 8 seconds and then slowly slide the mirror, in a 45 degree groove, till it hits a previously prepared STOP of some kind. It will then be at position B of Fig. 2. At this last position, have an assistant hold a piece of the same curtain material over the candle and allow it to burn, producing smoke and flame. When it has burned, start to slowly back the mirror along the 45

• *Turn to Page 163*

• Top photo shows ot extreme left tube with mirrors in triongle loy-out. Extreme right is tube with six mirrors. Front center mirror faced disc. These to make pictures os illustroted below. Lower top picture is mirror wipe-off ottochment.





Authored by
PETER BEZEK
and RAY HOOK

How We Made a Success With Our Club

• These photos of Chicogo Cinemo Club members show ot top, Worren Sandoge, President E. J. Hummoe ond Secretary Lilly Thye; next shot of members token during projection. Next picture token during Dufoy demonstrotion, ond bottom two members with question box. Photos made by Peter Bezek. . . . . .

EDITOR'S NOTE: *Believing that the brief notes of the activities of the clubs are not serving enough and are not beneficial enough, the advisory editors have requested that some of the outstanding clubs each month report the things that have made their club successful. This will be helpful to other clubs and to those clubs that are about to start.*

HOME MOVIES will give space in this department to those clubs that occasionally wish to have the names and addresses of some officers listed from whom applicants can obtain information about membership. This first installment gives us the success story of the Chicago and Seattle Clubs.





THE Seattle 8mm Club, a Washington corporation, was organized in February, 1937, with six charter members. At the beginning of our third year we have an active, enthusiastic membership of forty-two and the board of trustees recently voted to close the membership at fifty.

Our first important step after organization was to affiliate with the HOME MOVIE Magazine of Hollywood. Our by-laws provide that the membership shall subscribe 100 per cent to the magazine and the subscription is payable at the same time and in the same manner as the club dues are payable. Dues, including the magazine subscription, are purposely kept low, experience proving that $5.00 per year provides ample for our necessary expenses and enables us to lay away a little with which to purchase club equipment in the future.

All activities of the club are in charge of the board of trustees, consisting of the president, the vice president, the secretary-treasurer and the chairmen of the several standing committees. The latter are appointed each year by the president. Each committee chairman chooses two additional members to work on his committee. We have found that many committees are better than just a few, as a working member is a better member than one who just listens and looks.

We incorporated for two reasons: first, for prestige sake; second, for safety of individual members, for while no one felt that any officer or member was liable to walk away with the City Hall, still we have the protection that does not exist in a partnership organization.

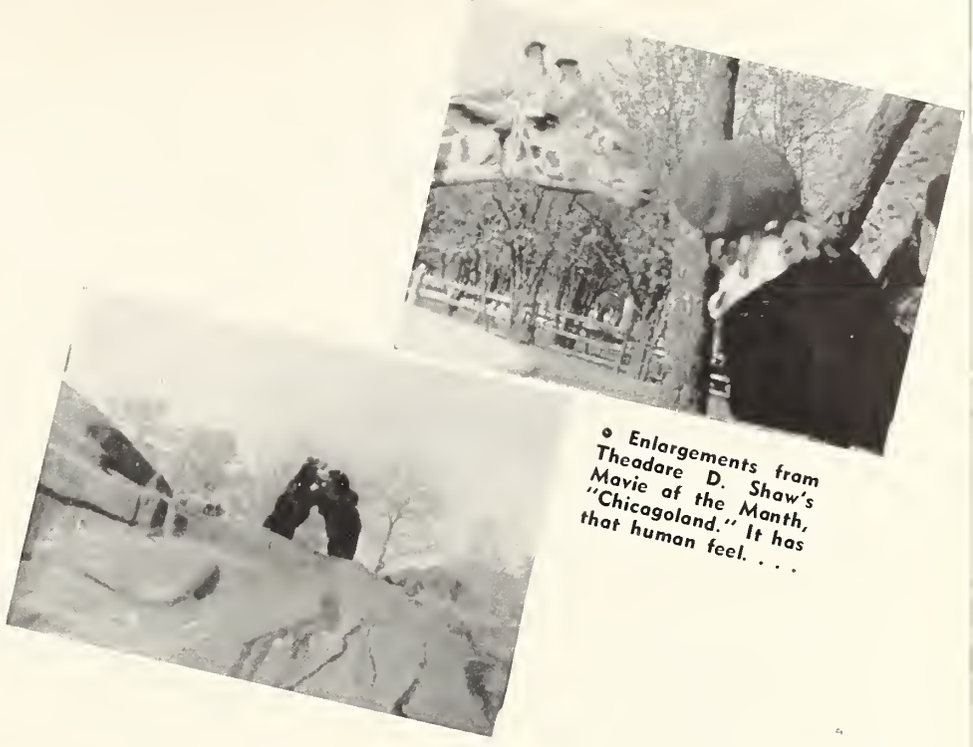
Meeting once each month appears to be sufficiently often to keep up members' interest and not too often to be tiresome. Promptly at 8 o'clock our program starts. If there is business to transact, the officers meet prior to the meeting, and if any matters are to be presented to the members, such matters are assembled, discussed by the officers and put in concrete form so as to be quickly disposed of by the membership. Experience has taught us that the average member comes to meetings to hear about his or her hobby and to see pictures, and would not be bothered with business details, preferring to let the elected officers run that end of the club.

The success of our organization is due largely to the enthusiastic and attentive membership and a program committee that really functions. Each is indispensable to the other.

Programs vary with the wishes of the membership at large. For several meetings we invited different camera stores to send representatives to speak on and display various equipment. We chose a different store each month and all responded. Result: friendly associations and valuable lessons. Programs are usually divided into three parts: Technical discussion on chosen subjects, which sometimes includes demonstrations; contests and the screening of contest film, and the showing of film loaned to us under the Club Film Exchange arrangement which we have entered into with other 8mm clubs of the country. This arrangement provides that we send a film each month

• *Turn to Page 156*

Reported by
THE EDITOR



• Enlargements from Theadore D. Shaw's Movie of the Month, "Chicagoland." It has that human feel. . . .

Movie of The Month—"Chicagoland" . . . . .

LAST YEAR Theodore D. Shaw submitted his 16mm picture of Chicago as a Vacation City and it was thought so well of by the editors it was given one of the glorified reviews then being featured in HOME MOVIES.

Theodore Shaw has made another picture of his native city which he calls "Chicagoland, Fall and Winter." This time he is honored by having his picture designated the Movie of the Month.

Shaw makes good documentary pictures. He has the knack of humanizing his movies and he also has a good sense of timing, and especially is he adept at editing. In his first picture he tended in the opening scene to make it a bit long. In this picture his opening shot is symbolic, but it is brief — long enough to view it, but not so long that it bores you.

There aren't a half-dozen scenes in his picture that do not contain action of some sort. They either have a person in them, a car, or some other motion. He has not done as so many amateurs are inclined to do — shoot a series of still pictures because he was making a documentary.

The documentary type of picture is made by a great number of amateurs, but many are prone to devote most of their footage to static shots that have no action. They attempt to overcome this by moving the camera, but camera movement to no purpose is more detrimental to a scene than helpful, as it frequently leaves a nice scene and winds up on a picture of lesser value.

However, more about Shaw's picture. Just what makes it the "Movie of the Month"? As the title indicates, it is devoted to fall and winter scenes in and about Chicago. Much of the footage is given over to scenes in one of the parks showing animals in the zoo.

Among the enlargements made from his picture you find one with a little girl's head close to that of a giraffe; another, of the two bears wrestling. Then there is one of a little girl feeding the pigeons.

There is humanness in every one of those scenes. Even the scene of the ship was preceded by people looking at it, and then the camera moved into a closer view of the ship itself.

While meandering through the zoo he didn't forget to shoot people walking as though they were leaving one attraction and on their way to another.

Also he introduced each sequence with a title. And his titles were beautiful. They were double-exposed over a scenic background rich in color. The wording of the titles was irised in and out over this background. This irising was especially effective, as the wording disappears from each end without giving the effect of an iris and the background remains intact.

The opening scenes might be early fall. We find people in a park. They are watching a flooded road while automobiles traverse it. From there it cuts to more water and then nicely framed park scenes of people walking through them.

He shows a touch of home life; a man raking leaves off his lawn and burning them. We also find two little girls on the lawn playing with their dolls. We later find these girls at the zoo. When the zoo is introduced we

• *Turn to Page 165*





• Enlargements from the 16mm film "Sandra The Model" reviewed in this issue.

Tell Me—How I Can Improve My Film

Reviewed by
THE EDITORS

THIS IS NOT a "criticism" service, but is intended to give the amateur the benefit of the editors' experience of many years in movies and the things they learn by looking at hundreds of pictures every year. They will attempt to give constructive suggestions of how you can improve your film or your filming.

Stars will be awarded pictures reviewed. Those given two stars or more are given leaders. One star is Fair, two stars Good, three stars Very Good and four stars Excellent.

Detailed reviews are sent by mail to the cinefilmer submitting film.

When sending your film in for analysis, please advise what camera you used, speed of lens, whether you used tripod or camera was hand held, filters, exposure meter, other accessories and how you made your title. While this information is not essential to having your film analyzed, we like to pass it on, as other amateurs are interested in what the "other fellow" is using and how he makes his pictures.

Sandra The Model
250 ft. 16mm H.R.W. ★ ★

This subject is part of a reel containing a record of little Sandra's Christmas. The Christmas sequence is purely documentary and has caught the child in her complete excitement. It was a case of getting her just as she acted without any attempt at cinematic construction which will make this a very precious document. We would hesitate to suggest any additions to it as it is a true record which is more important than construction. Possibly an occasional title would help bridge very obvious jumps and take nothing away from the occasion itself.

The second half of the picture contains a three star idea. Little Sandra acts as a model. Obviously there was a gathering of some kind and Sandra displays hats which we suppose belonged to the women attending the affair. She is just young enough not to be self-conscious and of course makes the picture very interesting. We should like to suggest that a possible flash at the audience be given to break in between the modeling of the various items. This still could be done by a front view of people applauding. Maybe close-ups of hands applauding for another cut in. Possibly a very low close-up of a person's head while they laugh heartily for another cut in and so on. These cut ins would help take up the jump from one scene to the other.

Photography was very good. A little closer framing of the background would have helped as we see trees off to one side. This is not serious and takes nothing away from the interest. It would be noticed only by another photographer.

Cable Splice
200 ft. 16mm CVM ★ ★

There are times when it is difficult to grade a picture. This is one of those times. There are so many things that influence a person. Here is a picture that is shot in a pit most of the time. A pit is not picturesque and is not clean, so the psychological feel is against it. Still from a technical standpoint it is a very interesting picture.

All of this means to get away from the sur-

• *Turn to Page 166*



Authored by
GEORGE W. CUSHMAN



You Can Make Your Own Road Signs . . . .

ABOUT twelve months ago we stated in these columns that one of the best of all title ideas was to photograph the actual sign posts, distance markers, and other identification signs one comes across while traveling, and use these as titles in vacation reels.

This certainly is a splendid idea and is to be recommended to anyone anxious to make an interesting film, but what can the worker do when appropriate signs are not to be found? The answer is to letter the road signs to suit himself.

Now that sounds a bit ridiculous, doesn't it? What amateur filmer, interested in recording nature's scenic wonders in a brief vacation, is going to carry along a paint brush and a can of paint just to cover up some sign post along the way and re-word it to suit his own fancy?

No, it's much more simple than that. All the filmer has to do is to photograph with his still camera an occasional sign post just as it is. The lettering is done after he gets home.

But sign posts aren't the only things that can be re-lettered. Take a snapshot of the depot, the post office, an occasional bill board, highway signs and markers, and any of the countless other announcements that are seen along the way.

When the vacation is over and the films have been developed it is time to consider the titles which are to be used in the film. Make a print of all the signs photographed, then decide which ones are to be used. The illustrations on this page show how the sign board (Fig. 1) was used to fit one vacation reel. The board was seen along the highway and photographed. An enlargement of the board was made and the central portion, that is, the part containing the original wording, was blacked out. This can be done either with water color or with a piece of black paper.

It is now a simple matter to letter the wording on the sign exactly as it is wanted. The enlargement is now set before the camera and photographed the same as any other title or close-up. The result on the screen will appear as in Figure 2 and if carefully and neatly done will look as though the sign board is actually standing by the roadside with the filmer's own words written upon it.

More titles can be printed on black paper and placed upon the enlargement as desired. It will be found more convenient for many to actually cut out the central portion of the sign board thereby making a mask which can be placed over the title, thus allowing the worded portion to show through. In this manner traveling titles can be used by slowly pulling the wording upward in back of the mask, or billboard frame, as the camera is running.

For those workers who make their titles in the direct positive manner, that is on positive film and develop to a negative only, a negative print on paper should be made of the billboard or sign post. The result of the procedure remains the same, except of course that the wording should be in black ink on white paper.

There will be times when a background of some sort will improve the looks of the sign board, and there are several ways of accomplishing this. Perhaps the easiest is to simply make a dark print of one of your vacation still shots, letter it in white ink, place it behind the billboard mask, and photograph it. Another way is by double exposure. The background is photographed first together with the mask. The film is now rewound and the title, white letters on black, is photographed. The mask is not used in the re-exposure. (See Fig. 3.)

Perhaps somewhere in the reel, possibly in the foreword, a traveling title will be needed together with a background. To do this successfully, the celluloid negative background pro-

• *Turn to Page 160*

• At top is Fig. 4, below from top to bottom are Figs. 1, 2, 3.







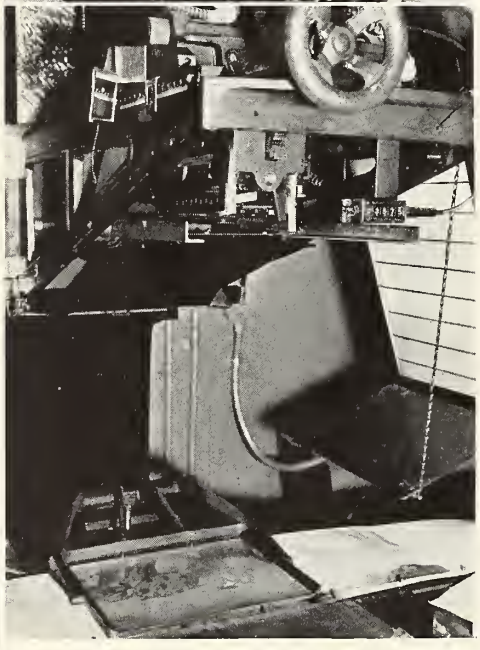




Fig. 1
Fig. 2
Fig. 3
Fig. 4
Fig. 5

Authored by
WALTER LANTZ*





Camera Equipment used in Animation Work

THE first step in "shooting" animated cartoons is the taking of a few frames of the "slate." This is, as the name implies, an old fashioned school slate upon which is chalked the information needed later for the cutting and editing of the finished cartoon. It is placed under the camera at the start of each scene. If the scene is taken more than once, it is given a "take" number. A properly filled out "slate" is shown in Fig. 1, the data on which is constantly being changed for each take, scene, etc.

Next, the cameraman places his "continuity guide" next to him, as shown in upper right hand corner of Fig. 2. This guide shows the cameraman the number of exposures in the next scene and the number of times each exposure is taken. For example, he is starting a scene and is getting ready to shoot cell No. 1, of scene No. 1, which requires three shots or "takes" for this particular cell. All of this data is contained on the "slate." When this has been done, he moves to Cell No. 2 and so on, placing a pin marker on the next line below.

The cameraman is starting a scene, in Fig. 3, and has all the cells neatly stacked before him, in numerical order. As he shoots one he lays aside the previous cell and moves up a number on his sheet, using a pin-marker, to prevent error, as shown in Fig. 4.

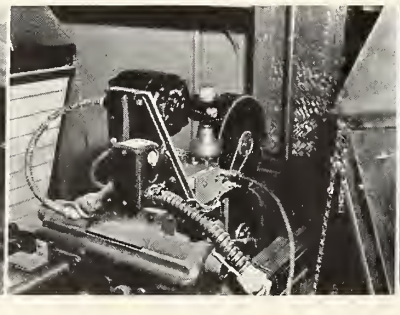
Next, we come to Fig. 5 which shows the left hand of the cameraman holding a "cell" which is ruled off in various sizes of rectangles, each rectangle having a number. This cell is called "field guide" and as it is placed over the picture, shows the area capable of being taken at a given distance, from the camera. From the past experience you know that the farther away the subject, the smaller it becomes (unless you change lenses). In cartoon work, to get close-ups, the camera is moved down, closer to the drawing. This is called "trucking"; the lens being re-focussed, for distance, as the "trucking" continues. The theory involved is much the same as "zooming," with which you are all familiar.

Upon closely examining Figs. 5 and 6 you will notice that the camera structure has accurately calibrated scales, as fine as 1/32nd of an inch in controlled movement. Further, the calibrated, controlled movement is not limited to an up or down position but in various other planes as well; such as forward, backward, right or left, across the picture area. This provides a fully universal control of movement, in any plane.

• *Turn to Page 156*

* *Creator of Oswald Rabbit, Jack and Jill, Speedy, Meany-Miny-Moe, and Baby-face Mouse.*







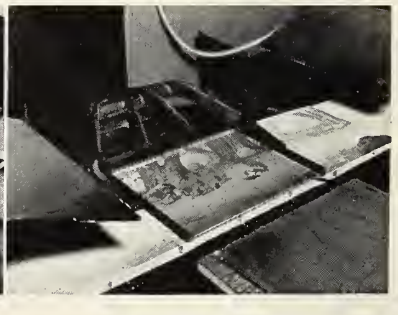
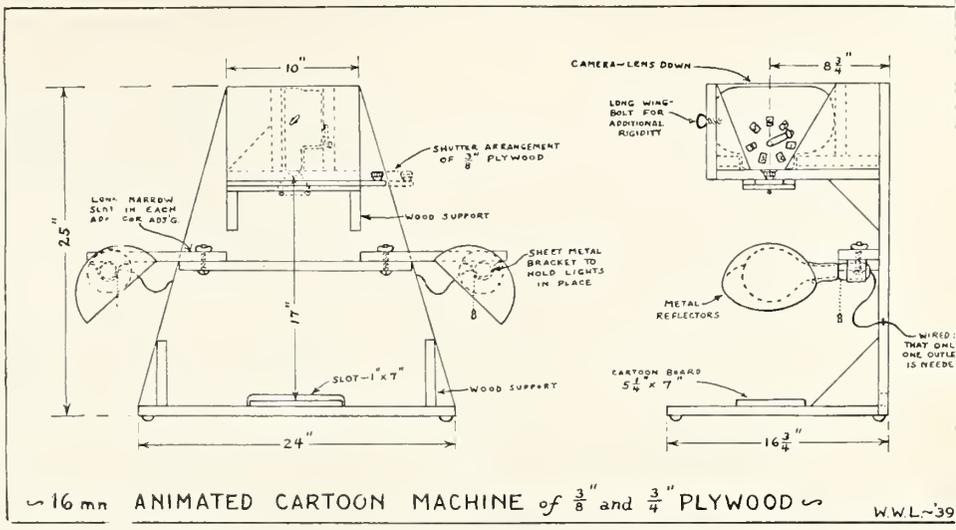


Fig. 6
Fig. 7
Fig. 8
Fig. 9
Fig. 10

Authored by
WALTER W. LIGHT



An Amateur Tries Cartooning . . .

THE animated cartoon system and apparatus to be described are for the amateur and his problems. They will, however, give results approaching the professional in quality and the cost and time required are trifling by comparison.

The writer made his first animated cartoon more than 12 years ago. It was made with an old handcrank 9.5mm camera and the story was about a whale named "Oscar." It *ran* for 30 seconds and almost jumped off the screen, but it was a homemade so its sins were forgiven.

About three years later a new model 16mm camera (Victor) appeared on the market with many new features, including hand cranking and various motor speeds, for $125.00. One was promptly purchased and is still functioning well—principally as the main unit of the cartoon machine about to be described. This type of machine was first built about 1932, taking original drawings 3¾ x 5¼ inches. This camera has a removable crank handle which will only fit in two possible positions. Later models have a threaded crank handle and care must be exercised that the handle does not tighten or loosen so as to change its relative position to the camera shutter and pull-down mechanism. A small piece of adhesive or scotch tape can be placed around the handle to keep it from swinging out of position when in use.

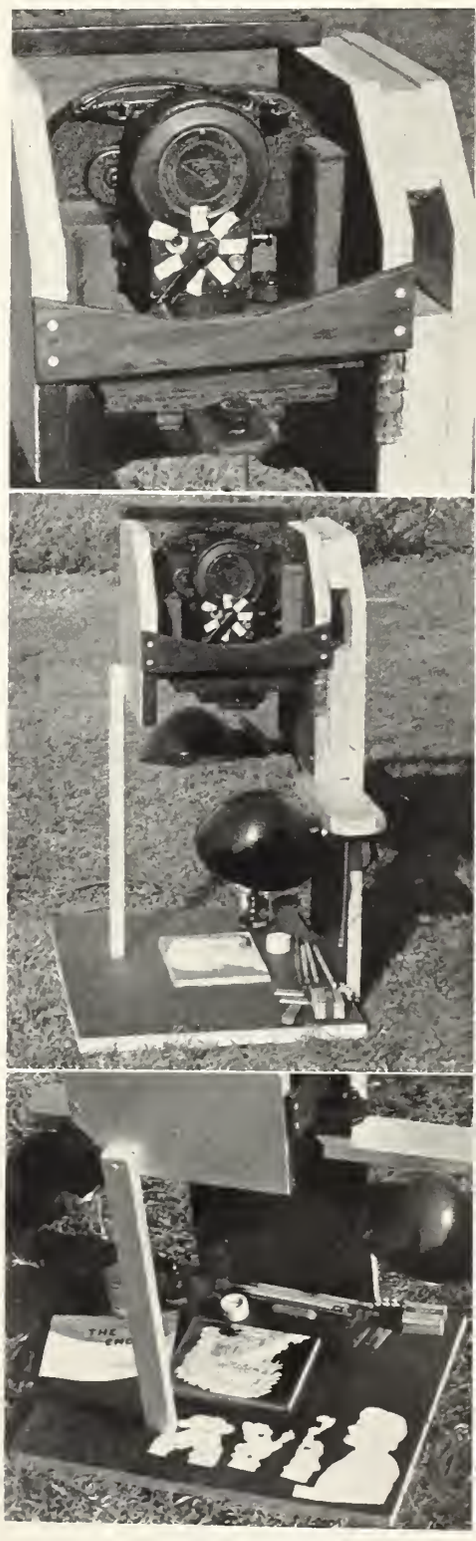
During the next three years several 16mm cartoons were made which ran from 85 ft. to 235 ft. These were reasonably sharp and steady and the cartooning urge seemed cured —then in 1938 Walt Disney made the immortal "Snow White and the Seven Dwarfs." The writer saw it four times, then went to the 5 and 10 cent stores and bought all of the children's books available on "Snow White."

After much experimenting the old cartoon machine was rebuilt to take originals 5¼ x 7 inches which seemed a good compromise between the old size and the 9 x 12 inch professional size.

The photographs tell the story of the cartoon machine perhaps better than words. Very few exact dimensions will be given as cameras vary so greatly in size and shape. An open place is made at the top for the camera to slide in, lens down, and is shaped in such a way that all of the parts can be easily reached and yet the camera fits in one posiiton only. Thin layers of felt are glued in so as to protect the finish of the camera. The thin wooden support at the front was found necessary to prevent vibration when photographing.

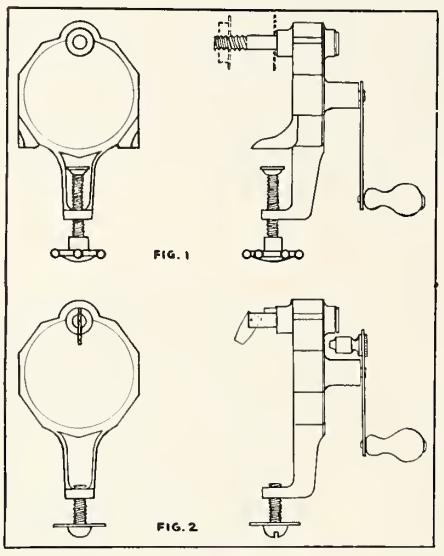
The lens shade of the camera is removed and the 25mm f3.5 Woolensack standard mount focusing lens set as follows: Unscrew the lens slightly more than two complete turns from "infinity" position to between "infinity" and the 30 ft. mark. This sets the lens at a 17 inch focus, measuring from the front of the lens elements to the small cartoon board. Area covered is slightly under 5¼ x 7 inches, leaving an area not photographed of about ⅛ inch around the four sides; anything up to ¼ inch would be satisfactory. The lens opening is usually set at f6.3 to f8 with a shutter speed of ½ second for each frame, using two 75 watt frosted daylight bulbs at a distance of 12 inches from the center of the cartoon board and 9 inches above the height of it. This is calculated for use with Gevaert positive, one of the faster films of this type. This film is most sensitive to the blue rays, hence the daylight type frosted bulbs. Other makes of positive film work equally well of course, usu-

• *Turn to Page 154*



• At top is schematic drawing of stond for moking Animated Cortoons; photos at side show principal feotures and construction of the stond. . . .

THE EXPERIMENTAL



Rewinds from Grindstones

Visit the "dime" store with an 8mm 200 foot reel and select two grindstones with shafts that will just fit into the spindle hole in the film reel. Be sure that each turns smoothly at slow speed for an entire revolution of the crank. This is important as any binding or irregularities in motion will be multiplied when the stone is removed and the flywheel acton is gone. If the least modification is intended, there must be sufficient clearance for the reel between the shaft and the protruding "feet."

For the least modification, only remove the nut, washer and stone. Clamp the grindstone frames to a table edge and hold the reels on the shafts with the washers and nuts. See Figure 1.

To eliminate the removal of washer and nut with each reel change cut off the unneeded portion of the shaft and slot the remainder with a hacksaw. Drill two small holes for steel pins to hold the thin metal pieces as shown in Figure 2, which can be made of brass or steel. One piece protrudes from the side of the shaft and is stationary to prevent the reel from turning on the shaft. The other piece pivots on the pin near the end of the shaft and prevents the reel from slipping off, except when turned in line with the shaft.

To make the best appearing rewind, make the changes described above and cut off the "feet" of the grinder with a hacksaw. Smooth the cut with a file.. Remove the cap and clamp screw. The "rewinds" may be fastened to a base board using the clamp screw cut to suitable length or a washer and machine screw may be used as shown in Figure 2. Rubber-headed tacks from the "dime" store will raise the baseboard and a coat of enamel will give a finished appearance. For still more refinement, the crank may be offset and counterbalanced. Figure 2 shows the complete modification.

Meredith T. Lewis

Binoculars as Telephoto

An ardent wish to take telephoto motion pictures with my camera, a Cine-Kodak Model 20, has been realized.

Lack of the interchangeable lens feature in this model necessitated the use of an unusual method.

The holding of one binocular eyepiece in front of the lens while operating the camera, proved that the plan would work. So, I have constructed a holding device as shown in the accompanying diagram using a piece of ⅜ inch plywood (1¾ x 7½) as a base. Three holes are drilled, one for a ¼ inch bolt to hold the camera; a second, with a ¼ inch nut inset with plastic wood which serves for the attachment of the entire assembly to a pan head; and the third, for a burette clamp.

The clamp holds the binoculars with one of the eyepieces centered in front of the camera lens and the other, on the same level, at the left of the camera in position to be used for focusing and as a view finder.

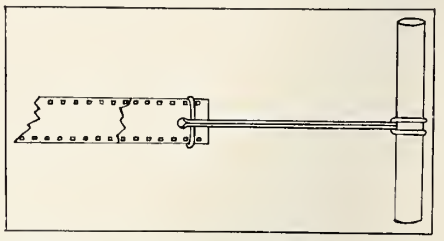
In use, a tripod is necessary, especialy with high power binoculars. Focusing is accomplished by the use of the thumb-screw on the binoculars. Allowances must be made on the other settings. First, exposure, the light consumption of the binoculars must be compensated for by opening the iris 1½ to 2 stops. Second, parallax, the scene should be centered at a point half way between the center and the right edge of the viewing lens of the binoculars.

This device has been giving excellent results using eight power binoculars on both machine and home processed film.

Kenneth D. Weber

Film Fastener

A rubber band may be used as a simple and dependable tension anchorage for cine film ends during processing. After fastening one end to a bar of the developing frame, the other end of the

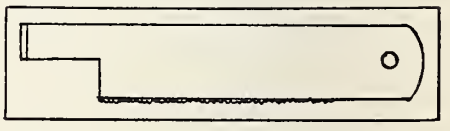


rubber band is passed through a hole punched one-half to three-quarters of an inch from the edge of the folded film, the loop brought down over the end of the film and pulled taut.

J. G. Hottinger.

Film Scraper

Unusually efficient and durable dry scrapers for splicing can be made from discarded pieces of hacksaw blades, as

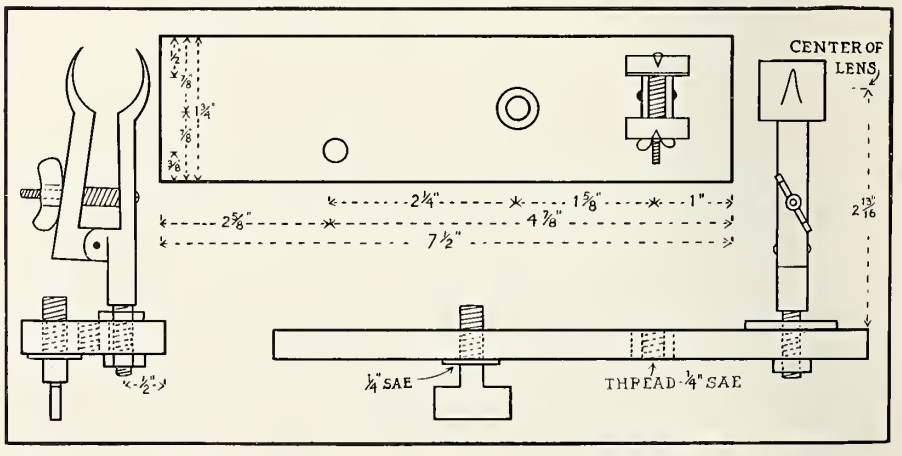


shown in the sketch. Scraping edges can be ground on both ends of a 3 or 4 inch piece. The saw teeth may be ground off and the scraper polished with emery cloth to produce a neat tool.

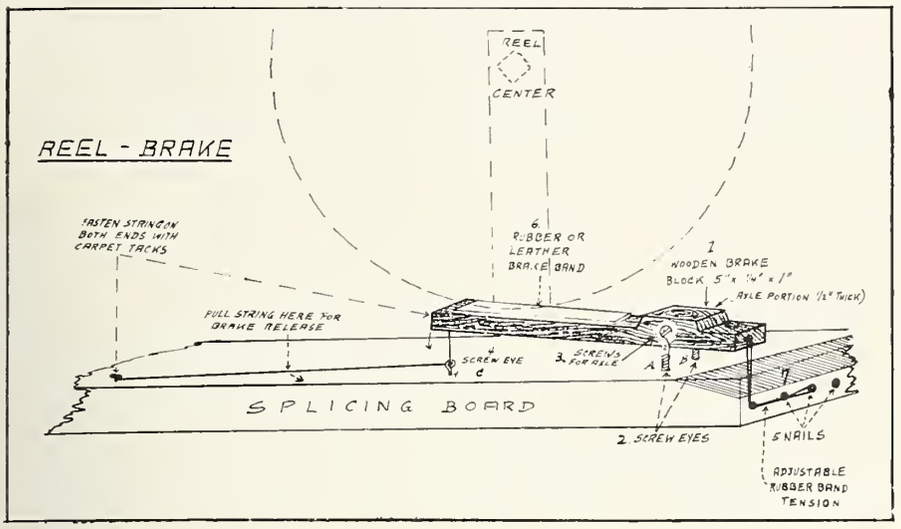
J. G. Hottinger.

Increase Light

By following suggestions in HOME MOVIES (October 1938, page 330) I speeded up my projects mechanism, taping the mechanism drive wheel with electrical tape to make wheel larger, thereby slowing down mechanism so that motor could be run faster for ventilating and replacing



CINE WORKSHOP . . .



the standard 300 watt lamp with a 400 watt lamp. I purchased a ¾ in. Fl. 65 projector lens for $5.95 filed the lens barrel down so that it would fit the Eastman Projector without rubbing side of projector housing and replaced the standard lens with this lens. With the projector at about 19 feet I obtain clear, sharp pictures 39 in. by 52 in. with a 500 watt lamp (which can be used with this increased ventilation), and projector at about 25 feet from screen, pictures 45 in. by 60 in. may be obtained.

Claiborne B. Robertson

Rewind Brake

I have now completed a very inexpensive gadget for my splicing board. Since it works so successfully for me, I wish to pass this idea on to you.

The gadget serves the purpose of a brake on the film reels during the rewinding or splicing of films. This enables the operator of the splicing board to use his two hands for the job to be done, thus eliminating the necessity of "one hand braking." It stops the film from unwinding unnecessarily. The enclosed drawing gives you an idea of how the gadget should work, the amount of material needed and the simplicity of making it.

The length of the brake-board depends upon the size of the reels (8 or 16mm). In width it should be approximately ⅛ to ¼ of an ich wider than the film reels used. The thickness of this board should also be determined by the amount of space between the bottom of the reel and the splicing board. If any difficulty is met with, it can be adjusted by fastening a fitted board of the necessary thickness under the reel-carriers. At any rate the space should be large enough to enable moving the brake board up and down after it is screwed in the right position.

A piece of leather or rubber tubing (colored orange in drawing) glued to the surface of the brake will prevent the board being cut by the friction of the revolving reel. Rubberbands arranged as shown in the drawing will supply the adjustable tensions needed.

Paul E. Stocker

How To Test Shutter Speeds

It is obvious that for correct exposure and proper projection, motion picture cameras should operate at their indicated frame speed. Presumably the speeds are correct when the cameras leave the factory. However, original inaccuracies or subsequent use may result in substantial unsuspected deviations. The writer's camera had indicated speeds of 12, 16 and 48 frames per second, but the test explained herein proved the actual speeds to be 9, 13 and 41, respectively.

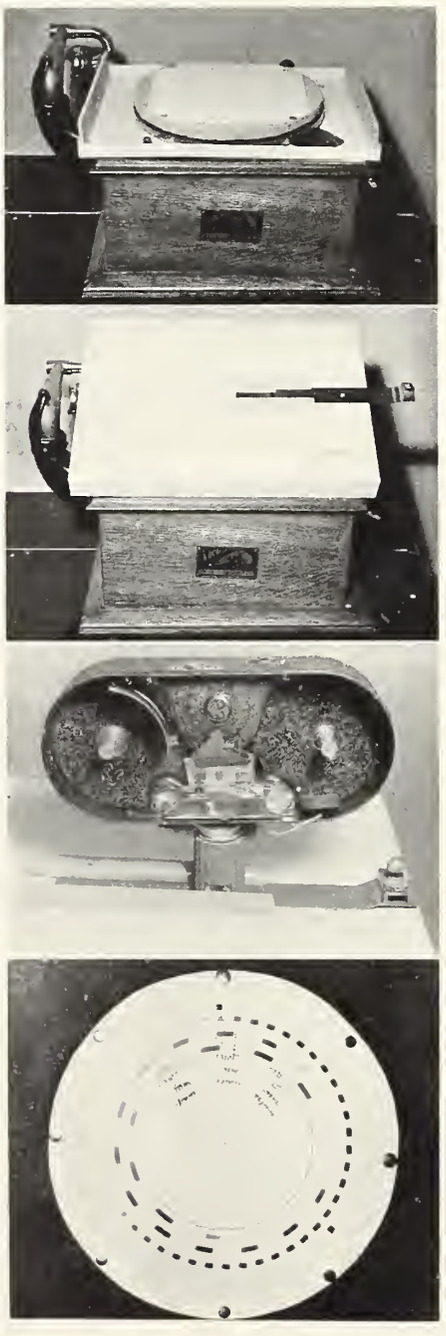
This test is the simple adaptation of a method of testing shutter speeds of still cameras, and only requires a photograph turntable and the necessary equipment to develop and fix enlarging paper.

Figure 1 shows the bottom of a cardboard box in which runs the turntable. It is wise to build up the revolving table to the height of the center pin so as to bring the paper to be exposed as near as possible to the inside of the cover of the box.

Figure II shows the top of the box with an opening approximately over the radius of the turntable over which a slide operates, completely covering the opening except for the small aperture in the slide about an eighth of an inch square.

Figure III shows the camera with

• *Turn to Page 158*



At left from top to bottom are Fig. 1, 2, 3 and 4 as explained in "How to Test Shutter Speeds."

• If you have an idea or gadget, a trick or short-cut in making, editing or handling film, pass it on. If we print your idea in this department, we will give you either two 400-ft. 16mm reels, or if you are an 8mm user, two 200-ft. reels. If your idea is particularly good, we will give a roll of film.

• IT'S NEW TO ME •

Exposure Meter Manual

Authored by Joseph M. Bing, F.R. P.S., Photo Utilities, Inc., has issued a new Exposure Meter Manual which is sent free to all owners of electric meters marketed by this company. To others the cost is only 25 cents and is available either through the company direct, or through photographic dealers.

Mr. Bing is considered one of the foremost authorities of Exposure Meters and his previous work on the subject has been bought and used by approximately 100,000 amateurs and professionals.

The manual also contains revised speed tables. The manual should be of material assistance in creating a better understanding of exposure meters and their use.

Coronation of Pope

An entertaining, awe-inspiring and historic home movie film document is the Castle Films' special release this month on the Coronation of Pope Pius XII. The spectacular scenes making up this unusual picture were selected from the shots of nine trained, veteran newsreel cameramen who filmed the entire Coronation ceremony, with all its solemn and gorgeous pomp.

Not only does the film feature the crowning of a Pope, which never before has been photographed, but it also presents highlights from the life and career of the present Pontiff when he was a world-known figure as Cardinal Pacelli.

An ideal Easter film or gift, it is also an unusual and historic record that should have place in the libraries of all 8mm or 16mm home movie collectors.

It is available in 8mm lengths of 50 and 180 feet. In 16mm of 100 and 360 feet. The sound edition is 350 feet.

Gear Drive Projector

Entirely gear driven, without belts or chains inside or out, is the newly introduced Bell & Howell 16mm Filmaster projector. The gears, enclosed by rigid aluminum-alloy die castings, are claimed to be exceptionally silent.

Moderately priced, it has other innovations making it a versatile instrument for home movie use. A shift lever rewinds film quickly. Either 300, 400, 500 or 750 watt line voltage lamp may be used. The furnished lens — a two-inch, F.1.6, same as supplied with other higher priced B & H machines — is instantly interchangeable with eight different focal length lenses. A Magnilite condenser is said to increase illumination 32 percent.

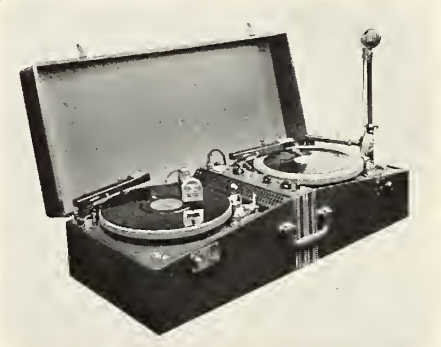
A no-glare pilot light illuminates projector mechanism, there is a thumb screw for tilting, and by clutch disengagement single frames may be projected as stills; 400-foot reels are furnished.

It is finished in dark brown crinkle-baked enamel. Fittings are of brown bakelite and polished nickel plate.

Sound Recorder

A new sound recording and reproducing instrument, combining all the features to add sound to home movies, has been announced by the Presto Recording Corporation of New York.

With this recorder the amateur can record voices and music while the picture is being filmed, then playback the records while the picture is being shown. Actual lip synchronization is possible if the driving motors of the camera, turntable and projector are electrically interlocked. The interlocking device while not at present available, will be announced soon. It will be adaptable to the present record-



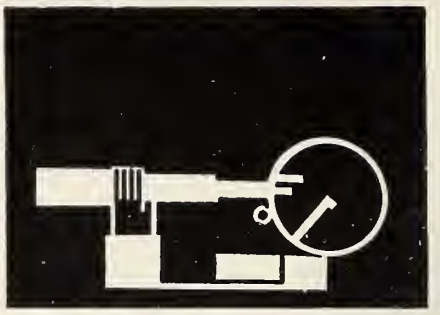
ing equipment and all commercial makes of cameras and projectors without major changes in design according to the manufacturers.

Instructions on the use of the recorder including methods of synchronizing the records with the film are given in a booklet issued by the Presto Recording Corporation. Copies are available in request.

Speed Film

Lynhoff Laboratories, of Rochester, N. Y., introduce a new film, Movie King. It is available at present in 8 and 16mm sizes and in 50- and 100-foot lengths. Its sponsors claim that the full pan type is rated over 80 Weston and the ortho at 18 Weston, recommending it for shooting interiors and on overcast days.

Price depends on size and length of film, and includes processing.



Automatic Meter

A small-size American-made visual exposure meter is launched by the Chess-United Company, of New York City.

Reports are to the effect that the meter is "a novel application of the extinction principle," employing an extinction wedge to compensate for variations in human vision.

The meter makes no use of dials for artificial light conditions but employs a supplementary wedge which can be thrown into the optical path or removed from it by a turn of a knob. It automatically adjusts the meter for all artificial light conditions.

The meter is of bakelite, approximately one inch square.

Exposure Meter

The Pierce Exposure Meter is an optical type meter that is offered by Raygram Corp. It appears, and is operated, exactly like the expensive meters.

No calculations are required. The construction is rugged and fool-proof. The figures are plain and easily read. The meter is entirely pre-settable. The film speed and filter factor, once having been set for these conditions, it need not be changed until the filter or film is changed.

There are two models, one for motion picture cameras, and one for still cameras, each specifically designed for the purpose. The list price for each model is $1.85.

Bulk Film

The Superior Bulk Film Co. of Chicago announces a new bulk film which they have pre-measured and notched for easy loading. The notching is at certain footage so the amateur in loading his own spools can feel this notch in the dark and know he has the required number of feet for his spool.

This film is marketed by Superior in both 8mm and 16mm sizes. They claim a speed of 8 for this film.

View Filter

Newest announced product of the Federal Engineering Company, of New York, is their Fedco Viewing Filter. Made of cobalt blue glass, it is said to offer cine cameras an ideal check for contrasts in pictorial subjects.

WHEN *Professional Cameramen* BUY

8MM *and* 16MM MOVIE CAMERAS *for personal use*

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IS THE PREDOMINANT CHOICE



. . . because BOLEX CAMERAS are precision instruments—capable of superior photography . . . because BOLEX provides for the professional characteristics of the Hollywood Cinema . . . because BOLEX offers many exclusive and advanced refinements in personal movie making which contribute to the velvet smooth performance of the cameras and the photographic superiority of the personal films they produce . . . because BOLEX provides more generously than any substandard camera those qualities which create pride in ownership, i.e., beautiful appearance, precise construction, simplicity in operation, accuracy and the production of superior personal movies which even to a professional cameraman, used to the results of the most expensive 35mm studio cameras, are true expressions of his talent. BOLEX not only reflects his good judgment in the choice of apparatus but through its precision construction and exact performance, BOLEX produces superior movies . . . the sort that it might be expected a professional cameraman would produce.

BOLEX provides every refinement for the so-called "trick" effects of Hollywood productions—lap dissolves, fades, superimpositions, animations, backward filming, "stills," etc., and, because of its focal plane shutter, BOLEX produces movies of superior quality. Here is a "professional" camera that the most critical will appreciate and so simple to operate that the merest tyro will succeed in producing superior results with the first roll of film.

FEATURES

- focal plane shutter
- automatic threading
- critical visual focusing (through ground glass and lens)
- parallax correcting view-finder (tubular and tri-focal)
- audible footage indicator
- adding and subtracting footage meter
- constant speed motor
- coupled still picture mechanism
- forward and reverse filming of an entire 100' roll by hand-crank
- synchronous motor connecting shaft
- clutch to instantly disengage spring motor for rewinding films for dissolves and superimpositions
- three lens turret permitting use of fastest wide angle lenses without necessity of removing telephotos to prevent interference in field
- single frame release
- eight frame crank
- adaptable to use of sound film by changing two sprockets only
- variable speeds from 8 to 64 frames (permits changing from normal to slow motion while camera is running)
- many other features exclusive to BOLEX

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CAMERA PRICES

Model H-16 with Leitz *f* 1.4 27mm lens	$295.00
Model H-16 with Hugo Meyer *f* 1.5 25mm lens	$275.00
Model H-8 with Hugo Meyer *f* 1.5 12.5mm lens	$275.00
Model H-8 with SOM I 1.9 12.5mm lens	$250.00

Model H-8 for Double Eight film and H-16 for 16mm film. Eight camera provides for 25', 50' and 100' spools.

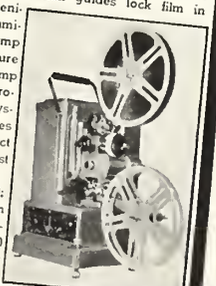
If you are planning on a new camera for the season ahead, it would be smart not to decide until you see BOLEX. We will be pleased to send you the 38-page booklet (shown opposite) describing all BOLEX equipment, upon request. Ask for Booklet P-900.

BOLEX PROJECTORS

Like BOLEX cameras, which through their exceptional quality reflect E. Paillard & Company's 125 years' experience in precision instrument manufacturing, BOLEX PROJECTORS are superb instruments, capable of results in the projection of 8mm, 9½mm and 16mm films which amaze the most critical. BOLEX model G-16 projects 16mm only. Model G-816 projects both 8mm and 16mm and Model G-3 provides for all three substandard sizes, viz., 8mm, 9½mm and 16mm. In the bi-film and tri-film projectors, changing from one film size to another is easily and quickly accomplished without the aid of tools of any kind and equal efficiency is obtained in all three sizes.

All models are identical in appearance: finished in beautiful bluish-grey lacquer. The standard pre-focus base G. E. and Westinghouse type T-12, 750 watt projection lamps, are used. BOLEX provides micrometer focusing and the use of single or double blade shutters. ENTIRELY GEAR DRIVEN, stainless steel gate and pressure plate, film guides lock film in sprockets, all controls conveniently placed on one side, illuminated volt-meter giving lamp consumption in watts, aperture and film constantly cooled, lamp house remains cool even in prolonged projection, optical system of unique design assures perfect white light and perfect diffusion, quiet running, fast automatic rewind, etc., etc.

Prices: Model G-16 — $210.00; G-816 — $235.00 (Special 8mm lens $15.00 additional); G-3 — $250.00 (Special 8mm lens $15.00 additional). Carrying cases for all models, $15.00.



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NEW YORK, N. Y.



WITH THE G-E METER



YOU'VE a new treat in store when you show your first movies made with the help of the G-E exposure meter. Their uniform, correct exposure will give a screen brilliance and clarity that will be more pleasing scene by scene. And friends, too, will enjoy your shows more when your movies are correctly exposed.

Here's one reason why the G-E exposure meter gives you correct exposure. The hood excludes stray light, admits only the light from the scene. Check this feature by noting the sharp cutoff—indicated by the needle movement—as you turn the meter from dim to bright light. This effectively narrow viewing angle of the G-E meter is particularly important in motion-picture work.

Your dealer will be glad to explain the many other features of the G-E exposure meter. Why not stop today and let him show you this valuable aid to better movies? Or mail the coupon for descriptive literature. General Electric, Schenectady, New York.

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Please send me a copy of Bulletin GED-678A entitled, "How to Use the General Electric Exposure Meter."

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• BACKYARD MOVIES •

World's Fair Idea

Tie your World's Fair Shots together with a simple story. Use the idea of a contest with the lucky contestant, being one of your party, winning a trip to San Francisco or New York to see the fair.

Show the person winning the contest receiving letter informing him or her, of tickets. Plant another member of party as contest manager who shows party through Fair.

Can get a bit of comedy in scene by having contest manager spot girl he thinks is winner, she looks seedy, so he turns job over to assistant with plenty of money to show the girl around.

Then, of course, the winner turns out to be a beautiful girl. They take in the whole Fair, long shots, close-ups, detail shots, with them in the scenes. And just as the tour finishes the manager comes along and is introduced to the "beauty."

Photopoems

No one will deny that poetry is a means of expression. A poet tries to create pictures in our minds. These mental pictures, however, are not always easy for us to interpret. As a result, poetry is not fully appreciated. Why, then, can't we express the poet's ideas with our cine cameras?

Poems are full of opportunities for pictorial expression. Consider, for example, "The Raven" by Edgar Allen Poe. (These few lines I have selected at random to show how the continuity might be formed. Witness they are only the lines that suggest definite action.)

Once upon a midnight dreary, while
I pondered, weak and weary
Over many a quaint and curious volume of forgotten lore—

The action and scene is obvious here. Might fade into a heavily clouded sky, cut to an underexposed house and then to the man in the house reading with light concentrating on him and a fireplace.

(And each separate dying ember
wrought its ghost upon the floor.)

The fireplace, flickering lights, shadows in front of it. A hand with poker comes into scene and stirs the logs.

Without going into a description of detail of picture, let me just give some more of the poem:

While I nodded, nearly napping,
suddenly there came a tapping
As of some one gently rapping, rapping at my chamber door.
—That I scarce was sure I heard you
—here I opened wide the door—
Darkness there and nothing more.
Deep into the darkness peering, long
I stood there wondering, fearing.
Back into the chamber turning, all
my soul within me burning.

The thought of the poem could be created and preserved by good camera technique using many close-ups to advantage.

The film might be started by fading into the first few lines and then slowly dissolving into the action. At the end dissolve back again to the last stanza and slowly fade out. In this poem the lap-dissolve would be particularly effective.

"The Barefoot Boy" or the memorable "Trees" would make excellent movie material.

Alexander G. Izay

Lost at Fair

Still another good idea where you have children is to have one of the youngsters seemingly stray away from his parents while at the Fair and show him taking in the sights, also father and mother and rest of family, if there are more, taking in the Fair and also looking for Junior. Those who have a sense of humor can work in a few amusing effects. Also such atmosphere shots of someone talking to police, with the title indicating they are asking for the youngster.

Clarence N. Aldrich

School Films

Here's an idea which I think has many possibilities. In hundreds of small towns over the country there are movie fans with cameras and equipment for producing excellent films. In these towns are also many schools with projecting equipment who would be tickled to death to have some one make a picture for them of the various school activities, and would probably

FREE

• For ideas or suggestians af what the average amateur con shaot, and which we print, we will give either a 100 ft. 16mm ar a 50 ft. 8mm silent subject selected fram the catalag af any Library ar Producer advertiser in HOME MOVIE magazine.

Many ideas do not make feature length continuity articles. Far these briefer suggestians and ideas we will give you any library subject you select as affered above. For ideas that can be converted inta a Feature Scenario Article we will give twa rolls af Panchramotic Film. Address yaur suggestions ta BACKYARD MOVIES, care af HOME MOVIES, 6060 Sunset Blvd., Hollywood, Calif.

be glad to purchase several such films if properly produced.

Following are a few of the "subjects" that could be used:

"School Days," starting with the children getting on the school buses if used. A boy and girl could be chosen by the school, through a school day, thus giving the school a chance to make a publicity film of great value in showing the many activities of the modern school.

"School Sports." a film which could be subdivided into the different sports if desired. This film would be not only of interest to the student body, but of great instructional value to the coaches especially if some of the action was taken in slow motion.

In many places school authorities are trying to develop new school programs and activities, and are meeting with opposition from individuals and groups who do not understand these new ideas. A film showing the results of such a program would in many cases eliminate such opposition. In short there are many opportunities in the local schools for the movie fan, both for pleasure and profit.

Walter L. Winston

Gevaert REVERSAL FILMS

16mm. for perfect movies

16mm. PANCHRO SUPER REVERSAL: 50 ft. $3.25, 100 ft. $6.00; 16mm. PANCHRO MICROGRAN REVERSAL: 50 ft. $2.50, 100 ft. $4.50; ORTHO REVERSAL: 50 ft. $2.50, 100 ft. $4.50. Convenient processing stations all over the world insure prompt reversal. No additional charge for processing. Return postage prepaid.

There's one sure way to know how we feel about the superb quality of these films—try them yourself in your camera. Then watch what "theatre quality" projection you get on your screen. You will agree along with thousands of enthusiastic Gevaert filmers that movie making with Gevaert Reversal Films is a distinct thrill. Ask for Gevaert films at your dealer.

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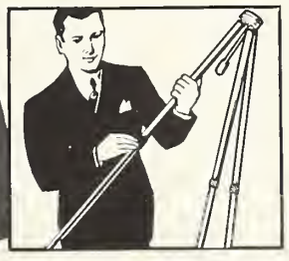
ROYAL Tripod...
Steady as a Rifle Support



Now Albert offers America's movie and still photographers, the new metal Royal Tripod—the finest you can find. Here are a few of the many *features you'll appreciate*—Royal shoulders the heaviest movie camera without a quiver, or the finest miniature with lock-tite precision. Made of tubular plated steel and brass, Royal's legs are instantly adjustable by the "Quick-Lock" friction control. A quarter turn and legs slide in or out to the height you want. Another turn and they lock immovably. Legs simply cannot become loose or wobbly.

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Automatic leg stops prevent legs from sliding out too far. Rubber tips protect rugs and floors. Opens to 56 inches, folds to 30. Weighs only 6 pounds. Price without Tilt Top, only $7.50.



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Ideal for movie or still cameras. Panorams or tilts through complete arc with single movement. Sturdy. Works smoothly, locks easily. Folds *flat* against tripod for carrying. Only $6.50.

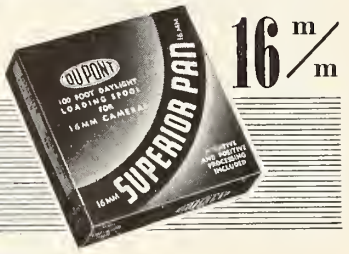
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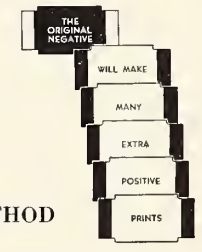


16 m/m

THE PROFESSIONAL FILM

FOR AMATEUR MOVIES

Amateurs and professionals alike, use Du Pont Superior Pan ... 16 or 35mm, the size makes no difference, both are the same*. Both have the same high speed and wide latitude. Both have the long scale gradation and balanced color sensitivity you need to take beautiful movies. You will like this versatile film for your own personal movies. Buy a roll from your photo supply dealer today.



PROCESSED by the NEGATIVE-POSITIVE METHOD

Professional producers process Superior Pan by the Negative-Positive system. For Amateurs, Du Pont processes it this way too. This two film method makes your movies a permanent record. By having the original negative, you can always secure an additional print to replace those that become scratched or worn. Use Superior Pan for sequences of children and other scenes you can never retake.

*Except that the 16mm size is a safety film.

DU PONT FILM

DU PONT FILM MANUFACTURING CORPORATION
INCORPORATED
9 ROCKEFELLER PLAZA NEW YORK, N. Y.

Home Made Sound for Eight or Sixteen . . .

• *Continued from Page 139*

netism on the steel wire. By again running the wire past the magnet—now connected to a receiver, the original sound was reproduced. This method is now seldom used due to the tendency the magnetism has of spreading after a period of time, thus causing the original recording to fade.

The sound on film in use today is recorded on the film by means of a photo-electric process. It is played back in a similar way. The recording consists essentially of the amplified output of a microphone modulating (moving) a light beam and through a system of lenses, imprinting it on the emulsion at one edge of the film.

After development, the film is run through a projector which, through another system of lenses and the use of a photo-electric cell, sometimes known as the "electric eye," translates the areas of light and dark into electrical impulses. These impulses, on being amplified and then sent into a loud speaker, reproduce the original sound.

This system works very well for 35mm, almost as well for 16mm; very poorly, if at all, for 8mm, and not at all for the average cine amateur who hasn't the one or more $1000 for a sound camera (no 8mm sound camera is made) synchronous motor, electric galvanometer, etc., necessary for even reasonable good musical recordings.

For a long time it has been known that the acetate base used in most safety movie film makes an ideal recording surface if a recording head, similar to an ordinary electric pickup, is used with a special needle, a needle that will not tear the film but will emboss or indent it.

The method to be described is based on this principle and will necessitate the following:

1. A microphone.
2. An audio amplifier with speaker.
3. A projector.
4. The recording play-back device.

This last may be assembled in a rudimentary bread-board form in one evening.

In my experiments I have found this method will record good speech and reasonably good phonograph music. (By reasonably, I mean up to approximately 3500 to 4000 cycles, and, in my opinion, satisfactory for home use.) It will do this running the 8mm film at a speed of approximately 20 frames a second—not fast enough to make normal action seem jerky or too rapid. It will record and play back in the time it takes to project the film twice, i.e., once for recording and once for playing back.

Next month more about building this equipment in your own home.

An Amateur Tries Cartooning

• *Continued from Page 147*

ally requiring longer exposure. Photofloods are not used because of the excessive heat—and many would be required for one cartoon, unless an electrical switch is timed with the shutter so as to conserve them.

The writer usually photographs an average of about 15 to 20 ft. 16mm per hour with this machine—20 ft. being 800 frames. This machine also functions as a very accurate titler and copier by replacing the daylight bulbs with two No. 1 photofloods and photographing at normal speed.

Plywood was used throughout, mostly ¾ inch in thickness. This is reinforced by two "L" shaped metal supports near the base.

The small cartoon table for photographing the cartoons is of ⅜ inch plywood exactly the size of the cartoons, or 5¼ x 7 inches. The cartoon or title is laid on this, then a piece of ⅛ inch polished plate is laid on top and the whole "sandwich" lined up at the four corners with the fingers. The glass cost 75 cents, has polished edges, very small bevel and is exactly the size of the cartoon board and cartoons, masks, etc. The writer found it difficult to locate a place that would cut and polish the glass accurate enough—the present piece of glass being the third. This method of lining up the celluloids, cartoons, backgrounds, etc., has proved very satisfactory. The professionals use large sheets of paper and celluloid with holes at the top, which system gives even better results, if you don't mind the extra size, cost and time required.

The base is 15 x 20 inches—even larger would do. The principal back support is 10 x 25 inches—this could also be larger. For example, the bottom of this support could be the width of the base, tapering to about 10 inches at the top. The metal or wood reinforcements could then be larger and placed at the edges and a 7 inch slot 1 inch high cut in the bottom of the main back support. This would serve as a convenient slot for long move-up scenes and titles. Also the thin front support would not be needed.

The odd shaped blocks of wood at the top are merely fill-ins so that the small cartoon table can be brought nearer to the center of the base. See the illustration for a schematic cartoon machine having these added features.

The light reflectors are 5 and 10

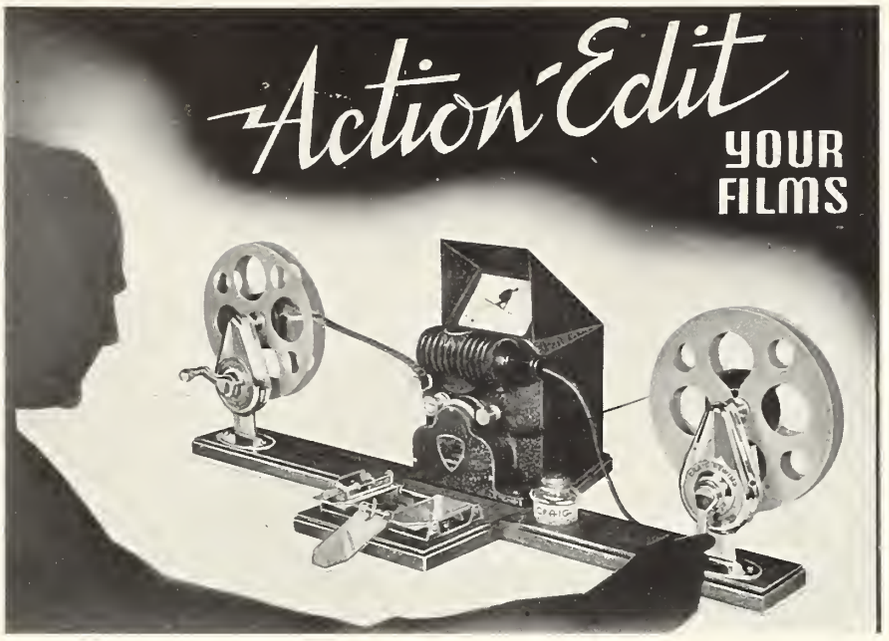
cent store desk lamp reflectors. The light switches are pull-chain type as it was found too much heat was generated for bakelite type switches. The lights are adjusted by screw adjustments at the end of the light arms. These arms could be placed in slots for more complete adjustment. Care must be taken to place the lights and reflectors so that no reflections are photographed.

The exposures are made by moving a smooth plywood slide back and forth in front of the lens. Care should be taken to see that all exposures are very nearly the same. A slight variation will not be noticeable. This machine has worn out three still camera shutters, the last one, a 1900 air-type shutter costing $1 lasted for 15,000 frames, hence the homemade shutter arrangement.

The lens should be removed or the film claw carefully watched and the places marked in pencil where the shutter is at its mid-open point. Small pieces of adhesive tape are then placed in a circle on the camera around the crank handle, as shown in the photograph, these being numbered. The film is advanced one frame with the handle, an exposure made with the sliding shutter arrangement (or still camera shutter) and this is repeated 4000 times every hundred feet. The whole unit is painted flat black with aluminum trimmings.

The writer's version of "Snow White and the Seven Dwarfs" which runs 860 ft. 16mm (34,400 frames), has a projection time of nearly 36 minutes. Naturally, it had to be simplified considerably because of its length. Much of this was accomplished by drawing only two pictures for an entire scene, two extremes of action being drawn. They were photographed several frames each, this being alternated for 50 to 100 frames to make up one scene, (approximately 3 to 6 seconds running time). Many "cut-outs" and "repeats" were used with varied backgrounds. Celluloids were needed only for wind and rain effects. Five different tints of positive stock were used in the final print, adding much to the desired effects. Pink was used for the final sequence.

Exact focus and area photographed can be obtained by preparing a chart of ½ inch squares—each numbered—on heavy white paper. Make this several inches larger—both directions—than the area to be photographed. Pin it on the large base, put the camera in its final accurate position, unscrew the lens to approximately the correct position, use the largest opening the lens has and expose a few frames on positive film. Then run a few blank frames through the camera, reset the lens focus a trifle farther in or out, photo-



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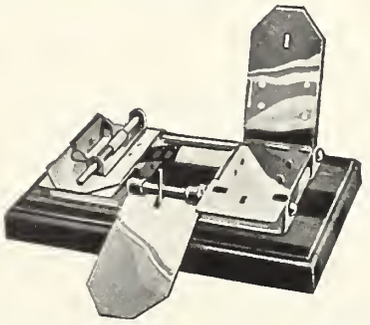
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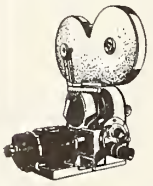
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graph a few more frames, etc. Repeat in various lens positions, say ⅛ inch difference each time. Keep a record of everything on paper and mark the lens mount in pencil.

Develop this test film as you would a title and when dry examine it with a strong magnifier. It should then be easy to tell which lens position gives the sharpest image—also the exact area is shown by the numbered squares. The chart having been left pinned on the base now needs only to be marked with push pins through to the wood base to mark the exact area for gluing or tacking the 5¼ x 7 inch cartoon board in place. This being about ⅜ inch in thickness changes the focus a trifle and an additional test film should be made to find the exact lens position. Paste a piece of heavy white paper, 5¼ x 7 inches, on the cartoon board.

Now put a cartoon or title in place under the glass, line up the corners, stop the lens to f6.3 or 8 and make tests until correct exposure is obtained. Write everything down on a card and fasten it on the back of the machine. This may save plenty of testing later.

Cameras having accurate single exposure devices are best suited for animated cartoons. A larger lens opening will have to be used and faster film or a brighter light source. The writer has seen well constructed hand crank 16mm cameras that sold new from $2.95 to $10.00, capacity 50 to 100 ft. One of these could be permanently mounted as the main unit of a cartoon machine. A copying lens of proper focal length can be placed in front of the camera lens which is stopped down to f8 or smaller, thus obtaining the required sharpness.

Camera Equipment Used In Animation Work

• *Continued from Page 146*

In Fig. 5 and also in Fig. 6 there is a scale in the upper part of the picture close to the left. This is a flat scale and is used for moving camera forward or backward. Underneath this and slightly to the front is a cylindrical movement of camera when "trucking." Note also, in Fig. 6 a "counter" mechanism, registering the number of frames taken. The "lattice effect" boxes (prominent in Fig. 3) and on each side of the structure, are specially-designed mercury lights.

The "single-frame" or "stop-motion" mechanism is tripped by a foot pedal, as in Fig. 7, the pressing of which operates a solenoid (or magnet) which takes one picture for each time the foot pedal is pressed. Fig. 8 shows the camera motor unit, solenoid (or magnet) and other of the rather complex mechanisms required in this work.

Figs. 9 and 10 show the glass-press arrangement which holds the cells flat, while shooting. This is heavy plate glass, in a frame and is operated by foot pressure.

Notice particularly, in Figs. 9 and 10, the "background" being quite a bit longer than the cell. This background can be moved sideways in the slots, while the cell is held stationary; causing the illusion of the characters moving and saves innumerable drawings. This arrangement is also accurately calibrated for movement, which must be synchronized with the action movement of the characters. Note also that the table on which this mechanism is built is round and capable of being rotated.

"Animated cartoons" are a highly specialized branch of studio technique, requiring, as you can now understand, complex mechanisms, a high degree of systematized skill and lots of patience. assuming that a two-reel cartoon has 2,000 feet of film, each foot of which has 16 frames or pictures, it would require 32,000 drawings (many of which have several characters on them) and each successive drawing must show a slight advance in animation to produce the illusion of motion.

The sound effects, dialog, etc., are "dubbed in" later; after the cartoon is finished, it is run in the projection room and a sound-track made of all noises while the picture is being shown on the screen. This separate sound-track (on separate film) is superimposed on the cartoon.

How We Made a Success With Our Club

• *Continued from Page 142*

to one of the other clubs, which club views the film at its current meeting, returning the film with a written analysis (good and/or bad) to the owner. A copy of the letter is sent to the club's officers, who cause the same to be read at the next meeting of the membership. Likewise, we have a committee to judge borrowed film and set forth their comments in a letter to the loaning club. Much good is resulting, not only to the owner of the film by having an impartial viewpoint taken of his work, but the whole attending membership benefits.

Our group has never made a club picture. Other clubs have done so and still retained friendship among members, but we have preferred to go to meetings to mingle with others of our chosen hobby and to learn how to make better pictures at home.

Our publicity committee edits a

monthly sheet called the Seattle 8mm News which is mailed to members three or four days prior to each meeting. It serves several purposes: reminds us of the current meeting date; reports on activities of previous meetings; announces contests and other events for the future.

The Seattle 8mm Club has no strings tied to it. It definitely belongs to the members and I think that they feel this is so. The officers invite and expect the members to voice their opinions and wishes. Without this feeling I doubt that we could have grown in two years from a half dozen to a closed membership of fifty.

Ray A. Hook.

WITHIN a few weeks the Chicago Cinema Club will hold its 500th meeting as the oldest incorporated amateur movie club in the United States.

Unlike the human who lived to be a hundred years of age and advised everyone to abstain from stimulants, this club in its ripe serenity advocates the use of every stimulant available to keep activity and interest at fever pitch. This really is the secret of the club's longevity—continual stimulation in the form of interesting, informative meetings and active participation by members.

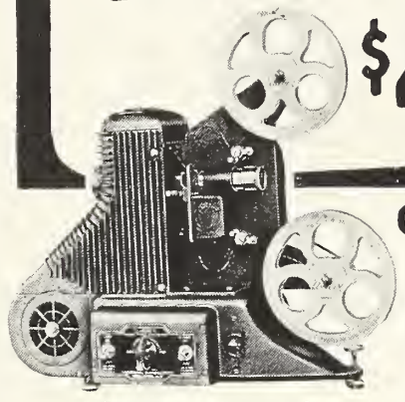
The purpose of the club is to advance the cause of better movie-making, not only with novices or beginners, but with members already past the "newness stage" of filming. To this end the enthusiastic cooperation of members as individuals, and as parts of committees, has been a great factor in the achievement of this purpose. Under the capable direction of President Erwin J. Hammae, this program has continued actively under three general classifications of information, entertainment and educational criticism.

Information about the club's activities is disseminated by means of a monthly news sheet known as the "News Flash" and is edited by Stanley F. Warner. Herein are listed the weekly meetings, future programs and various miscellaneous information about members, ways of doing things, new gadgets, and other chit-chat always conducive to a happy group activity.

Entertainment programs are for members and their families and friends alike. Here members who have achieved a more ambitious feature in the form of a completely edited and titled production are encouraged to "strut their stuff." Sometimes outside material from other clubs and from movie makers of outstanding ability is borrowed to keep everyone in the club informed of contemporary progress. Instruction and information for specific professions is often included, as for instance, the Annual Doctor's and Dentist's Nite,

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A half-hour period is reserved before each meeting during which time any member may consult the "expert" presiding as to his movie problems or received suggestions on some planned venture. A question box, prominently available, enables the more shy beginners to ask their questions without embarrassment.

"Film Analysis" is another monthly feature at present conducted by member Charles Wyman. Members are encouraged to bring down their films, either fresh from the processing laboratory or after editing and titling, and after projection the members follow with a critical discussion which is helpful to the owner of the film as well as to others in the audience. All members remember their own awkward beginner days and show sympathetic consideration of another beginner's troubles.

Out in the field, a new instruction committee was formed a few years ago which, for want of a better name, was called the Field Research Committee. Here, older members take a group of interested filmers on color tours, sightseeing-filming trips, or perhaps build up a short story and help film it. Such a featurette was a recent "Steak Fry" which combined movie-taking according to a planned sequence with eating according to a planned menu.

Quarterly contests, usually favorable to seasonal topics, give recognition and nominal reward to outstanding member effort.

Peter S. Bezek

Workshop

• *Continued from Page 149*

mirror attached at about 45 degrees to reflect light through the gate aperture and lens. A section of rubber hose over the lens shade presses firmly on the the gate removed, a small piece of ground glass over the aperture for proper diffusion of the light and a small slide to exclude all light except through the lens.

The procedure is simple and involves first, the adjustment of the turntable to a speed of 60 revolutions per minute. To save the eyes, attach a piece of scotch or adhesive tape at the edge of the disk and count the number of times it strikes the hand. To be sure the speed is right, a two-minute correct count is essential. Having obtained the

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correct speed, the enlarging paper may be attached under safe light by any convenient method. A soft or fast bromide paper is recommended in order to secure the best possible image. The light source which worked well for the writer was a No. 2 photoflood in a reflector, over which was fitted a funnel so as to give a small opening for the light emitted and to cut out all stray light.

Before starting the turntable, place the cover on the box with the opening in the slide near the outside of the paper and the camera over the opening, as shown in Figure III. Then turn on the light with the open end of the funnel close to and at about 45 degrees to the mirror so as to reflect the light through the gate aperture, and run the camera for a few frames—two or three are sufficient. This will give the actual size of the slide opening as projected on the paper and is necessary for calculating the shutter speed.

Now you are ready for the test. Start the turntable and place the cover on the box. Set the camera for its highest frame speed, move the slide in enough so that the opening will clear the first exposure, start the camera with the lens wide open and switch on the light for just less than a second. The reverse method of having the light on and then running the camera will give errors in computation due to the delay in speed pick-up and is also liable to fog the paper. If the light is on over a second, the exposures will overlap.

Next, set the camera at the next lower speed, move the slide in again and expose as before. Repeat for each speed to be tested, being sure the hose is over the aperture in the slide and excludes all stray light. Then develop, fix and dry the test paper.

Figure IV shows a completed test with the net angles marked. The actual frame speed of each speed tested is determined by counting the exposures for one-half the circumference and multiplying by two as the disk was revolving once per second. This particular test showed speeds of 46, 15 and 11 frames.

The single frame image at the top of Figure IV is the projected size of the slide opening. To determine the shutter speed at any given frame speed, determine the angle of one frame exposure after deducting the width of the projected slide opening. Be sure to deduct the actual width of the slide opening and not its angle. The total width of a frame exposure includes a faint image at the beginning and end, which is due to their having received a shorter exposure than the middle.

Having determined the angle of a given frame in degrees (after deducting the width of the slide opening projected), divide this angle into 360 degrees, and the resulting fraction gives

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the shutter speed. As shown in the test in Figure IV, at 46 frames per second the test angle per frame was 2.5 degrees. Hence $\frac{2.5}{360} = \frac{1}{144}$ second. At 15 frames the net angle was 7.5 degrees, giving a shutter speed of 1/48 second, and at 11 frames, 11 degrees and a shutter speed of 1/33 second.

Not only may this method be used to find and correct errors but also to test speeds intentionally altered.

Philip H. Richards.

Make Road Signs . . .

• *Continued from Page 145*

cess should be used. This process has been described before in this magazine, but we shall repeat it again briefly for those who missed it or who have become readers since it appeared.

Figure 4 shows how a title was made to appear on a movie screen. The title travels upward, where it disappears at the top of the screen, while the background slowly moves from left to right. Such an effect is possible when celluloid negative backgrounds are used.

The movie screen was set up as desired and the screen portion was covered with a piece of black cloth—deep pile cotton velvet to be exact, but any black cloth should work as well. The screen, together with a bit of the room showing on all sides, was photographed on a piece of process film with a still camera. The area included on the film was just the size of the area in the titler.

Slight under-exposure was given the shot, and the film was developed under a bright safelight. Any film developer is usable, D-72 diluted 1:4 being a typical combination. As soon as the image appears on the process film, it is rinsed and placed in the hypo. Let us again stress those developing directions: As soon as the image appears, or certainly not more than 5 seconds later, the film is rinsed and fixed.

A good background of this type should look almost transparent when viewed to the light. When placed upon a piece of white paper, the negative image should reveal itself clearly, but should not be darker than a medium grey at any spot.

When the negative is dry, a mask is made out of a piece of white paper, the opening corresponding *exactly* to the blank portion of the negative which resembles the movie screen. This paper mask is now taped firmly to the celluloid negative, care being taken to see that opening and screen coincide.

This entire assembly is now placed over the title-wording, and of course the paper mask will let the title show through only on the movie screen area. The whole works is now photographed

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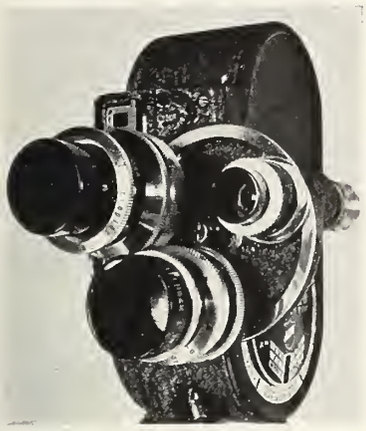
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on positive film and developed to a negative only.

Backgrounds of scenes, objects, drawings, etc., can also be made on process film in this same manner. By placing such a celluloid over the title wording, the effect as shown in Figure 4 is easily obtained. When photographing, it is wise to place a sheet of glass over the celluloids and the title so that they will remain in contact with one another.

In Figure 4, a scroll title was used, as mentioned before, and while the title was being pulled upward, the scenic celluloid, that is, the one containing the mountain scene, was slowly pulled from left to right. The effect on the screen is that an actual panoramic scene is being thrown upon a movie screen during the main title scroll. It resembles a carefully made double-exposure, but as the reader now knows it is but a clever piece of movie trickery.

The variations and effects possible with this method are numerous, and each worker will find much enjoyment in working out new ones. Titles aren't all that can be used. One instance is recalled in which an amateur took his still camera to the circus and photographed the canvas sign above one of the sideshows which read "The Greatest Living Freaks on Earth." On each side of the wording were drawings of two freaks. This particular worker cut out the pictures of the freaks, after he had enlarged the shot, and inserted pictures of two of his friends. At a party not long ago this shot proved a bit of a sensation.

Just another word as we close, and that is that whenever a still shot of a sign is made for the purposes we have mentioned, remember not to have any life in the picture. A person, animal, or other living object which does not move on the screen detracts from the realism of the effect.

Next month "Titling—An Aid to Continuity."

Baby Continuity . . .

• *Continued from Page 138*

SCENE 21. Medium close shot on wife arranging crib, making it ready. Fade to:

SCENE 22. Wide shot on a cabbage patch. Cut to:

SCENE 23. Close shot on a section of the patch. Showing at least a half dozen scattered heads of cabbage growing. Under each is a little bundle, made to appear like tiny infants blanketed. Fade to:

SCENE 24. Medium close shot on Mr. and Mrs. The wife points at something which attracts her. She



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turns to him and chuckles happily. Both hurry off scene. Cut to:

SCENES 25 to 30. At the cabbage patch, or section of it. The husband and wife are searching under the plants, examining the tiny bundles. Cut to:

SCENE 31. Close shot on the wife. She is gleefully examining one of the bundles, gestures and calls off scene for her husband. Cut to:

SCENE 32. New angle on both. He examines the face of the bundle closely. The wife points to what would be baby's eyes and then to husband's eyes, pantomiming and saying they are same color. He smiles broadly. Takes baby and both go off scene. Fade to:

SCENES 33 to 37. Back in the home. Various angle shots of the new baby being bathed. Dissolve to:

SCENES 38 to 42. Varied angle shots of baby being fed. Dissolve to:

SCENES 43 to 47. Shots of baby being readied and put to bed. Cut to:

SCENE 48. Tight close-up of baby in bed—awake. Cut to or dissolve:

SCENE 49. Tight close-up of baby asleep.

FADE OUT

There it is, and I, and my friends, think it is a "little honey"—the idea, I mean. Not the baby. The cabbage patch touch surely takes the moss off the old hoakum way of putting the family baby into the movies, we think. By the way, as to probable difficulty in finding cabbage patches, should someone want to shoot such a continuity out of cabbage season:

It wouldn't be much of a "production cost" to invest in a dozen heads or so at the grocery or market, then "prop" plant or place them in the back yard or other suitable spot, shoot the cabbage patch scenes "close." Living in California, where I can find a cabbage patch somewhere about any time of year, it is no problem for me.

In shooting the cabbage patch keep all evidence of activity out of the scene. Shoot from high if you can. Passing cars, telephone wires or other extraneous commercial items take something away from the imagination. This is a picture that should be kept in an "imaginative mood."

For the "babies" under the cabbage heads, I suggest that dolls, bought or borrowed, be used to give a realistic touch.

In the meantime, I'll figure out another original film "ditty" to get myself two more rolls of prize film—eh?

(EDITOR'S NOTE: *Cinecammer O'Dogherty's confidence in his idea has not been misplaced. It was voted an original "baby story" continuity and two rolls of 8mm film have been sent to him.*)

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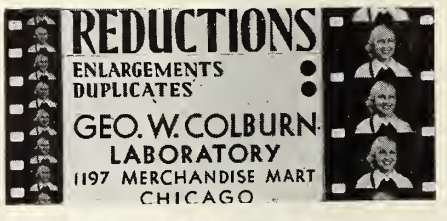
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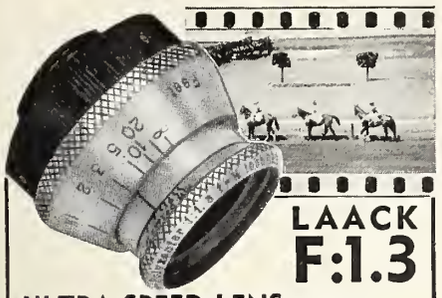
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Mirror Tricks

• *Continued from Page 141*

degree angle groove to the starting position of A in Fig. 1. The effect on the screen will show a burning candle, coming from nowhere in particular, burning a hole in the curtain and then abruptly disappearing, leaving no evidence of a burned spot in the curtain. The distance mentioned, of three feet away from the camera, may not be exact. This will have to be checked on the focussing ground-glass and adjusted, bearing in mind that whatever the change in distance, both objects must be equally distant.

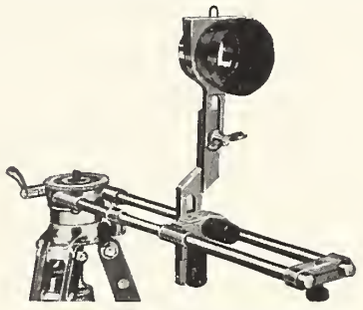
Another spectacular effect is that of a small, single, object (not a general scene or landscape) in the center of the image with small replicas of the object all around it, in a sort of geometric pattern. This is done with the old-fashioned "kaleidoscope," a toy which our parents used to play with. To make your own "kaleidoscope" for this purpose, get a cheap mirror at the dime store, about 6 inches square. Cut three strips of this, about 1½ inches wide, the full length of six inches. Incline these strips against each other so they form a hollow triangle. Tape them together, at the ends and place in a tube, for convenience in revolving. See Figs. 3 and 4.

To use the "kaleidoscope," place it directly in front of the lens, in a true horizontal plane. Place the object a short distance from the other end and see what the resultant image looks like on the ground-glass. When properly placed, start the camera and revolve the tube slowly; keeping it, however, at the same distance from the camera at all times. For a final "fade-out," you can slowly move the tube away from the camera which will cause the images to spread out and finally leave the picture. This device should be shot at about f/8, using more light, if necessary.

Suppose you'd like to "kid" the audience by showing them a shot of your own home or backyard, or a busy downtown street appearing to be settled in the middle of a placid lake. The buildings reflected in the "water" as they would be, after a heavy flood. This is a cinch for the "Pro-sixteen." "Rack over" to "focussing position" and place a mirror (about 3 x 5 inches) on a flat, horizontal plane, so that it about bisects the camera lens. This is shown in Figs. 5 and 6. Watch your ground-glass image and cut off your picture at about the "curb" line of a sidewalk. The effect will be that of the upper part of the picture, inverted and a trifle "fuzzy," reflected in what appears to be water. This trick is very often used in the major studios, to simulate a highly-polished floor of an

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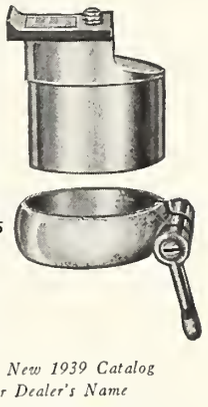
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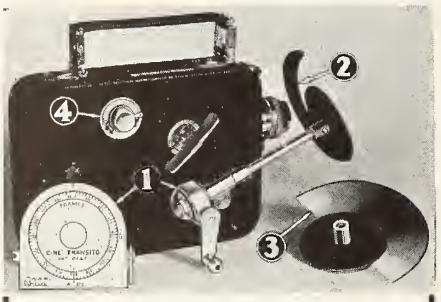
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extravagent dance set or musical comedy. It saves considerable expense as no highly-polished floor is needed.

Now, turn the mirror the other way, so that it is vertically edgewise (again bisecting the camera lens) but the length of it in line with the lens. Then have a person stand a short distance away and you will see a "ghost image" of them. By introducing the mirror, in this position slowly, the person is, at first alone. Then as the mirror approaches the center of the lens, a "ghost" appears to be standing alongside of them. If the person extends his hand, during this procedure, it will appear as if they are shaking hands with "their own ghost."

Mounting these various "trick mirrors" would ordinarily present a problem, on the average camera but NOT SO on the "Pro-sixteen." Note the two round tubes that extend out from the "cradle" of the "Pro-sixteen" as you read last month's article and study the photographs. These are called "matte-box" arms and provide an excellent means of support for a sort of "platform" and "sub-platform" on which to place the various "trick-mirrors." Everything is easily removed for other purposes, when not in actual use. On your "sub-platform" you put a 45 degree slide track for the first effect described. The rest are self-explanatory. See Figs. 7 and 8, for details.

I Shot The S. F. Fair

• *Continued from Page 137*

Kodachrome shot at eight frames and used an exposure of forty-five seconds. Another claimed to have gotten good still Kodachrome at F:1.9 with a speed of one-fifth of a second. This does not mean that you cannot get some good Kodachrome shots, but the most beautiful and colorful lighting is not possible for color cine photography such as Court of the Seven Seas, Court of the Moon, and the other really gorgeously-colored spots. The lighting is all back of colored glass, which has greatly reduced its intensity, but has added much to the pastel qualities of the lighting and to the eye has greatly increased its beauty.

Just speaking personally, the night was the most interesting to us because of this unprecedented lighting. Some of the highlights of these spots can be photographed in color, but only those spots that are the highlights. It will be impossible to get the colored streamers in which are a part of the color scheme, as they are not white lighted in order to bring them out but depend upon the light coming from the many-colored sources.

This does not mean that you can't

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EUGENE KEARNEY
1454 N. Gardner Hollywood, Calif.

get a good picture. They say photography will permit you to expose any amount of footage you can afford. By the way, you will find unusual things. We found one that hit us as very interesting. The landscape architects used cabbages in a part of their decorating scheme. Imagine rows of cabbage where you would expect to find flowers — and they were attractive.

You can see Alcatraz Island from Treasure Island. If you go over from San Francisco you can get a shot of Alcatraz from the ferry as well as Treasure Island. You cannot shoot from the Bay Bridge, as cars are not permitted to stop on the bridge. They must keep moving, not only during the Fair, but at all times.

You may get a shot of one of the Clipper Ships coming in from the Orient or leaving. There is an ærial stunter flying over the ground and over the bay at times. He shoots colored smoke from his plane in his stunting which will make a startling shot.

It seems that every other person at the Fair is carrying a camera. It will possibly be one of the most photographed events in history. Also you will find plenty of movies in the exhibits. Many firms are using them in their displays.

Now that I have shot the Fair, I am definitely going to separate the pictures in two parts. One part will be those I shot and the other the commercial pictures which have been made.

You may hit fog at the Fair. If it's just a light haze, don't be afraid to shoot. In fact that sort of light in California is sometimes confusing. Don't shut your lens down for that if you are shooting black and white. That light is just as good photographically as the other. It reduces shadows, but is splendid photographically. For Kodachrome, follow the instructions in the box of Kodachrome for that kind of sky.

Your heavy fog is different. You seldom have cloudy skies. It's either a haze or fog if the sun isn't shining.

Here's hoping you have good shooting light. We did.

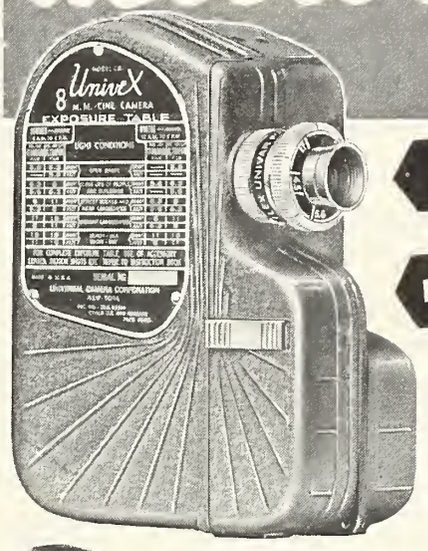
Movie of The Month

• *Continued from Page 143*

see people going through an entrance. There isn't too much of this sort of thing before getting into the meat of the picture, but just sufficient to give atmosphere to the whole thing. It is the timing of shots such as this that makes Shaw's picture a bit different and qualifies it for the honor of the "Movie of the Month."

The zoo scenes took in a variety of animals — and they showed people watching those animals. Some shots were in close-up of people. Then there

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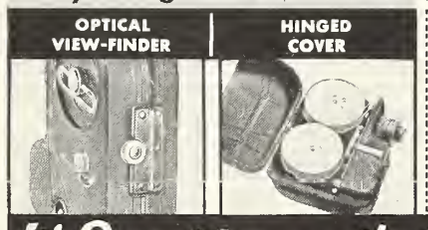
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are close-ups in each instance of the animals.

The last sequence shows winter scenes. People on the park lagoons ice-skating. Then more intimate shots of youngsters just learning. Some sprawling on the ice in contrast to an adult doing a bit of fancy skating. A couple doing a dance on skates and gliding gracefully on the ice. Then to the mothers shepherding the little tots, some of them being pulled about on sleighs.

Then he jumps to the city streets. We see traffic in the winter. People bustling along the busy streets and from them a cut to the little youngster feeding pigeons. Back again to the busy thoroughfares.

It's the editing that keeps the picture properly paced. Frequently a long scene can be used in its entirety if there are cut-ins of close-ups or contrasting action. Let's take, for instance, the shot of the little girl feeding the pigeons. If we had a long scene of people on a busy street and we wanted to use most of it, but not in one continuous scene, we could open with that scene and use sufficient footage to hold interest and then cut to the little girl and the pigeons, making that brief, then back to the street scene, and so on. This, of course, cannot go on indefinitely, but two or three cut-backs, so long as the scenes hold interest, can be used.

While Shaw has not used this frequent cut-back method, he has spaced his scenes in instances in somewhat the same fashion. But, above all, he has not used lengthy scenes.

His picture is approximately 400 feet in length. It was shot in 16mm Kodachrome. The entire shooting was over a period of many months — still there is a fine matching of photography and a smoothness of action that gives one the feeling of continuous shooting. The photography was very good. The camera was steady, focus was good. The technical qualities of the film are also to be commended, as well as the fine editing and good composition when opportunity afforded it.

Movie of Month

• Eoch month the Editors of HOME MOVIES select the best picture sent in for analysis and designate it "The Movie of the Month." This movie is given a detailed review and a special leader is awarded the maker. The Movies given this honor to date are:

DECEMBER: "Youth," produced by A. O. Jensen, Seattle, Wash. An 8mm picture 400 ft. in length.

JANUARY: "Destiny," produced by J. Frederick Morrison, Long Beach, California. A 16mm picture 800 ft. in length.

FEBRUARY: "Insomniac," produced by M. R. Armstrong, Los Angeles, Calif. An 8mm picture 200 feet in length.

MARCH: "Today We Die," produced by John Wentworth. A 16mm picture approximately 400 ft. long with musical accompaniment.

APRIL: "Chicagoland," produced by Theodore Shaw, Chicago, a 16mm picture, approximately 400 ft. long.

Tell Me—How I Can Improve My Film . .

• *Continued from Page 144*

roundings the picture will call for close-ups. Close to the end of the picture there is a long shot showing solder being melted in a pot. The closer shot would be sufficient and would eliminate the surrounding scenery.

Still it is a good picture. An interesting picture. We do not point these things out as defects in the picture, but to watch for when we want to improve our work.

Photography was good. As we said the picture was "work being done in a pit."

Titles helped a great deal. They explained the process and completed the story.

Equipment used was a Keystone A7 camera with f1.5 Wollensak lens. G.E. meter, Kinolux No. 2 film.

Soles at Sea
300 ft. 16mm G.W.C. ★ ★

This is a picture that tells its story with feet only. Opens showing cow's feet walking past the camera, followed with a man's feet. Cows walk into barn, man walks up and door closes. Man walks to pump and pumps water into wash basin. Bathes feet. Another man walks up and they fight. Evidenced by scuffling feet. Dog barking. Cats with arched backs jumping away.

Scene shows moonlight. Then second man coming out of house in stocking feet carrying shoes. We see the sun rising over the hill. Then the man walking. He comes to railroad track, decides to walk track.

Would like to see this shot over as man walks to right. Later train is going left. Just an indication of returning.

Man is in city, tries for job, fails. Drops to second hand clothing. Tries again, wins job. Love affair with girl in office. Marriage, and then we see the man's shoes and woman's shoes under the bed being pushed aside and baby's shoes come between.

Photography good. Editing was very good and continuity fine. Only main and end titles.

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Filmo 70-A, Cooke F:3.5 lens and carrying case....$42.50
Cine Kodak Model B, 100 ft., F:1.9 lens....$45.00
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BOOKS

● HOME MOVIE processing explained in "How to Reverse Movie Film." Price 50c. Also "Movie Kinks" Nos. 1 and 2 at 25c each. Ver Halen Publications, 6060 Sunset Blvd., Hollywood, Calif.

● STOP! We would if we could, but we can't. Your shower of orders requesting the back issues of HOME MOVIES advertised in this column last month has completely used up our supply. HOME MOVIES MAGAZINE, Hollywood, California.

• MOVIE CONTEST •

CLOSES JUNE 30, 1939

Here is a mighty valuable array of prizes. There are no strings tied to them. Open to all whether you shoot 8mm or 16mm. Only professionals are barred.

Read the rules they are simple. Also look over the prizes—they are valuable.

RULES

- All Film will be returned. Entrant must pay transportation charges both ways. If stamps are not sent, film will be returned by express collect.
- Film must be on either 8mm or 16mm size. You can enter as many subjects as you desire. Film can be any length, or any number of reels.
- All Film should be titled . . . that is, at least have a main title. It is permissible to have laboratory make your titles.
- Film can be sent in any time before closing of contest and it will be judged and record kept and returned as promptly as possible.
- All Film sent in early will also be reviewed by the Judges and written analysis sent you.
- Film coming in during last weeks may not be reviewed because of rush of work in judging the many films.
- Film coming in during last weeks will also be held longer because of the work of judging.
- Contest closes on June 30 and is open to all amateurs, all types of pictures and subjects.
- No entry blanks necessary. Label your can and your reel if possible with both your name and name of picture.
- Enclose information as to what camera, lens and film was used.
- Also mention any other equipment used, such as filters, titler, etc. This information is not necessary but helpful.



12—100-foot Rolls of 16mm Hypan

Here's a prize worth shooting for. Practically a year's supply of 16mm film given by Agfa. 12 rolls of their famous Hypan film. Swell for shooting either indoor or out. Highly color corrected, fast and fine grained.

Victor 16mm Camera with F:2.9 Lens

This is the famous Victor No. 3 model with multiple speeds, adjustable finder, footage counter, etc.

Craig Projecto Editor (either 16mm or 8mm)

This is the famous editor that took the "blinks" out of film viewing.

Thalhammer Kino Movie Assembly and Junior Tripod

Including the Kino Extension Rods, Adjustable Sunshade and Filter Holder and the Thalhammer Junior Tripod.

Besbee Products will include:

1 Besbee Pro-Trik Title Frame with 14 accessories, including 15 title letter sets.
2 Two sets of Besbee Stick-on Title Letter Sets, 150 letters and numerals to a set. Color: Silver, including six accessories (Backgrounds, Ruler, Tweezers).
3 Two Besbee Ultra Closeup Adapters with Tripod Table, Lens Elements, etc.
4 Four dozen film reel clips for 8mm or 16mm reels.

Six Title Master Zoom Titlers

With complete set of Title Master "Reverso" backgrounds.

Send film any time. You do not have to wait until June 30th. Your film will be viewed, judged and graded and returned to you. Send to

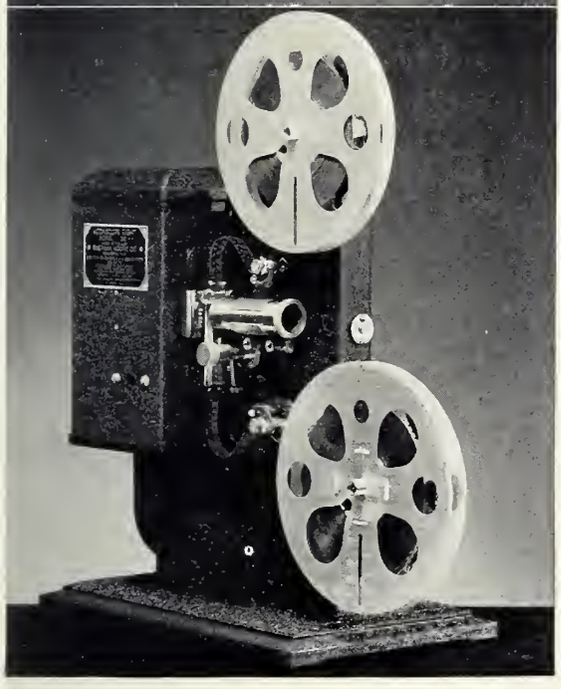
HOME MOVIES

6060 SUNSET BLVD. HOLLYWOOD, CALIF.

New Low Prices

ON POPULAR MOVIE EQUIPMENT





CINÉ-KODAK EIGHT and KODASCOPE EIGHT, Models 20—the "Eights" that popularized 8 mm. movies—are now reduced to $29.50 for the camera, and $24 for the projector. A thoroughly competent 8 mm. movie outfit for just a fraction over $50!

And the famous Ciné-Kodak K *f*.1.9—the 16 mm. camera that is used by most movie makers—is now priced at only $80.

Their popularity explains their new low prices. Their ability explains their popularity.

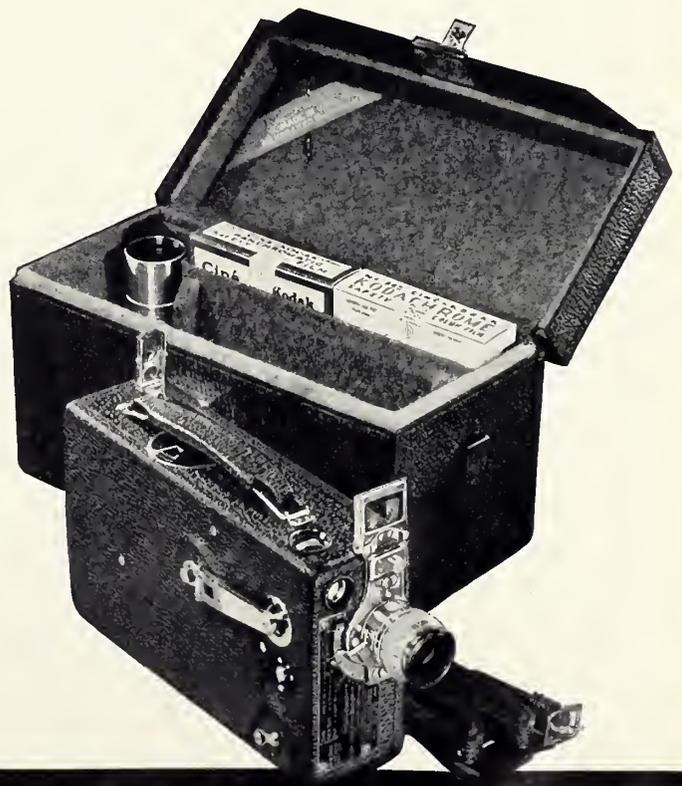
$53.50 BUYS THIS 8 MM. CINÉ-KODAK AND KODASCOPE

Ciné-Kodak Eight, Model 20, makes movies in black-and-white or full-color Kodachrome, is fitted with a precision-made Kodak Anastigmat *f*.3.5 lens—fixed focus, automatic footage indicator, full-vision eye-level finder incorporated in snap-back carrying handle, securely fastened winding key, built-in exposure guide, self-locking exposure button that permits operator to get into picture. Now only $29.50.

Kodascope Eight, Model 20, is motor driven, rewinds by motor, has a still picture attachment, is simplicity itself to operate, performs on 60-cycle, 105- to 125-volt A.C. lines. Now only $24.

THE MOST WIDELY USED 16 MM. MOVIE CAMERA, NOW ONLY $80 WITH *f*.1.9 LENS

Year in, year out—Ciné-Kodak K has led the 16 mm. field. Its ultra-fast Kodak Anastigmat *f*.1.9 lens, focusing from 2 feet to infinity, is interchangeable with six telephoto lenses and a wide-angle lens. The "K" has both eye-level and waist-height finder systems, two speeds—16 and 8 frames per second, automatic footage indicator, built-in exposure guide, loads with all Ciné-Kodak black-and-white films and both regular and Type A Kodachrome, is richly finished in genuine leather and chromium. And it's now priced at but $80—or at $91.50 with de luxe carrying case for camera, film, and accessories.



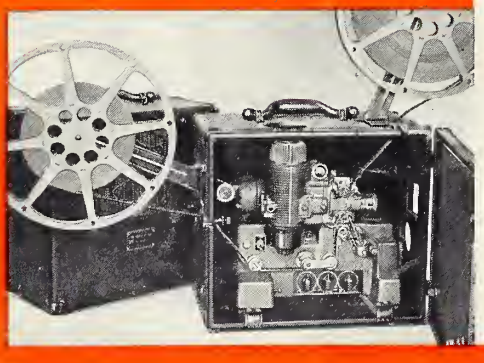
EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

Filmo 8 mm. CAMERAS, PROJECTORS, LENSES . . .

AND NEW LOW-COST 16 mm. FILMOSOUND PROJECTORS







FILMO 8'S WITH SINGLE LENS SEAT (*left*). Scarcely larger than the palm of your hand. Weighs only 24 ounces. Easy to load—film literally drops into place. Built with Bell & Howell precision to take the finest 8 mm. movies, in color or black-and-white. Provides four operating speeds and single-frame exposure device, instant lens interchangeability, viewfinder masks matching telephoto lenses, and built-in exposure calculator.

Filmo "Companion," (*illustrated*) speeds 8, 16, 24, and 32, F 3.5 lens..... **$49.50**

Filmo "Sportster," speeds 16, 32, 48, and 64, streamline housing like Turret 8, automatically reset film footage dial, Taylor-Hobson F 2.5 lens..... **$75**

FILMO 8 MM. PROJECTOR (*left*). To see your 8 mm. films at their best, you need this projector. Screen pictures are rock-steady because of camera-matched film-registering mechanism, are brilliantly illuminated by the 400- or 500-watt lamp and efficient direct optical system. Silent drive, power film rewind, "floating film" protection, metered lubrication, separate lamp switch, and clutch for still projection are among other valued features. With case..... **$118**

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for Talking Pictures in Your Home

Let your family enjoy sound movies at home! This new recreation is now within your reach! Filmosound Projectors, although improved, are now priced *lower* than ever before, and you can rent your choice of thousands of fine sound films—late Hollywood feature pictures, newsreels, cartoons, comedies, travelogs. Send coupon for list of Filmosound Library films.

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Taylor-Hobson Lenses

*½" F1.4 focusing, **$76.50** 1" F1.5 focusing, **$76.50**
1" F2.7 focusing, **$46.00** 1½" F3.5 focusing, **$57.00**

Bell & Howell Lenses

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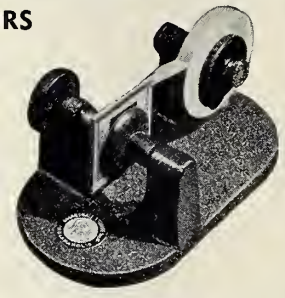
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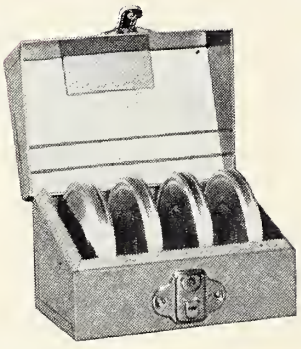
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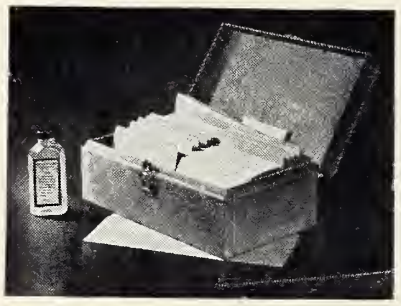


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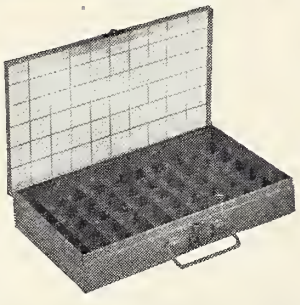
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For 12, **$3.75**



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Holds 1800 to 3600 negatives, 35 mm to 2¼"x 4¼". Complete with 100 file envelopes (capacity, each 17 to 36 negatives), protection paper, ten index cards, humidifier and humidifying solution.

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Several hundred authorized BOLEX dealers throughout the United States are prepared to demonstrate BOLEX cameras to you. If your dealer does not have them in stock, either wait for him to get one which requires but three days at the most if he wires his order, or write us for the name of the dealer nearest you. But, by all means insist upon seeing BOLEX models H-16 and H-8, the professional amateur cameras, before you buy!

THE MOST VERSATILE OF ALL 16mm AND 8mm CAMERAS
The Invariable Choice of Critical Amateurs

BOLEX Model H-16 for 16mm film and BOLEX Model H-8 for Double Eight (8mm) film are professional models with refinements built into the camera which make possible the inclusion in your personal films of all professional characteristics of the Hollywood cinema, viz., lap dissolves, fades, superimpositions, slow motion and other numerous "trick" effects. But, above all, BOLEX models are equipped with 190° rotating disc focal plane shutters which operate so close to the film plane that, seen with the eye, one would think the shutter actually touched the film. Just as the highest priced miniature and reflex cameras make better pictures because of their focal plane shutters so does BOLEX, in the movie field, produce better pictures.

Among the many features of BOLEX, most of them found only in BOLEX are: automatic threading which forms loops mechanically and accurately, preventing jamming and assuring steady pictures; films may be changed in less than a minute, even in the dark. This system, exclusively used in BOLEX, provides all advantages of magazine loading without its disadvantages. Hand-cranking, either forward or reverse of an entire 100' roll if desired—not necessary to crank against spring or to be limited to capacity of spring motor as BOLEX provides a clutch which instantly disengages motor for rewinding or free hand-cranking; critical visual focusing through taking lens and ground glass providing magnification of 15 diameters; tubular, tri-focal, parallax correcting viewfinder; eight frame crank; single frame release button; locking release button permits operator to get into pictures and finger-tip release button stops picture instantly action is through.

Because of its focal plane shutter BOLEX has coupled "still" picture mechanism which provides "stills" of sufficient definition for great enlargement; three lens turret of exclusive BOLEX design accommodates lenses of all speeds and focal lengths. It is unnecessary to remove telephoto lenses up to 4" when using the fastest wide angle lenses to prevent interference in field of the wide angle lens; variable speeds from 8 to 64 frames; synchronous motor connecting shaft; audible footage indicator; adding and subtracting footage counter; constant speed motor and many other features make BOLEX the outstanding 16mm and 8mm cameras of the day. BOLEX for Double Eight provides for 25', 50' and 100' spools of Double Eight film and is identical with the Sixteen in size, weight, appearance and performance.



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Bolex H-16 (16mm) with Leitz Hektor Rapid 27mm f/1.4	$295.00
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Handsome suede lined, genuine cowhide carrying cases **$25.00** additional.

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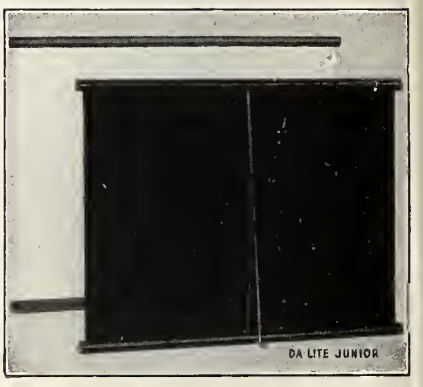
GOOD NEWS
For Screen Buyers

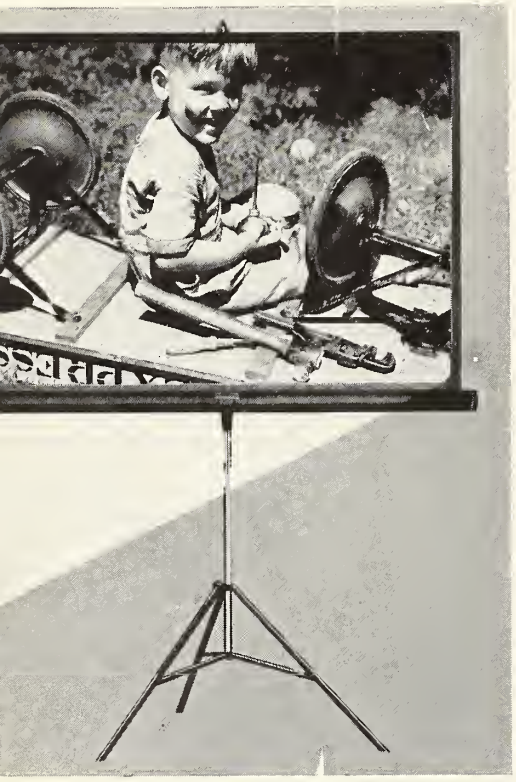


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For the second time within the last three years Da-Lite has reduced prices and has brought top quality projection screens within the reach of everyone who projects pictures. Da-Lite Screens, with glass-beaded, white or silver surface, have been the choice of leading theaters for 30 years. The foremost industrial users of motion pictures and slidefilms such as Chrysler, Deere & Company, General Motors, and a host of other prominent companies rely on Da-Lite Screens for perfect showings of their business films. Da-Lite Screens have everything you need for greater enjoyment of your home movies or projected stills. At the new low prices they are today's outstanding buy.





Only in the Da-Lite Challenger will you get (1) The famous Da-Lite Glass-Beaded surface that shows pictures with "camera eye fidelity"; (2) SQUARE TUBING to keep the screen in perfect alignment; (3) Handle mounted on bracket, encompassing case.

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This practical screen (illustrated at the left) consists of a Da-Lite Glass-Beaded Screen, in a metal case, to which a tripod is pivotally and permanently attached. It can be set up anywhere in 15 seconds and puts an end to confusion in getting ready for your picture shows. It folds compactly for easy storing. 12 sizes from 30″x40″ to 70″x94″ inclusive.

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PUBLISHED MONTHLY BY
VER HALEN PUBLICATIONS
6060 Sunset Blvd. Los Angeles, Calif
Phone GRanite 6414
New York Office: Everett Gellert
62 West 45th St. Vanderbilt 6-5254
Chicago Office: C. N. Burris
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Vol. VI May, 1939 No. 5

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Contents

Cover photo by John Wentworth

I've Got a Problem 176
The Reader Speaks 178
Let's Get Together 178
Woman Makes Movie of Month—Africa
by J. H. Schoen 181
Cameras for Recording Fairs by Night
by R. E. Merville 182
Speed Up Action by Time Lapse Cinematography
by George W. Cushman 183
Cartooning Hints and Shortcuts
by Walter W. Light 184
Try This Continuity On Your Panchromatic
by a Reader 185
Titling An Aid to Continuity
by George W. Cushman 186
Tell Me—How I Can Improve My Film
by the Editors 187
Another Club Success Story—Kansas City
by John Sherard 188
This is How a Professional Shoots Travel
by Charles W. Hervert 189
So You Want Us to Confess Our Mistakes
by Advisory Editors 190
Details for Making Simple Sound Recorder
by Dr. George Pasto 191
The Experimental Cine Workshop 192-3
It's New to Me 194
Title Troubles 196
Exposure Meter Guide 198
Backyard Movies 210
Title Backgrounds for You 211

Entered as Second-Class Matter, May 6, 1938, at the Postoffice at Los Angeles, California, under the Act of March 3, 1879.
Subscription—U. S. $1.00 a year. Canada $1.50 a year. Foreign $2.50 a year. Single copies 10c. Foreign single copies 15c.
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I'VE GOT A PROBLEM

READERS: *This department is for your benefit. Send in your problems and our technical board of professional cameramen will answer your question in these columns. If an answer by mail is desired, enclose addressed stamped envelope.*

Burnt Film (D. Stroman, Wolcottville, Ind.)

I have a lot of trouble with my film sticking in the projector. This is noticed mostly after I moisten the pad in the reel can. The trouble happens mostly at splices. With the lamp turned off the film goes through with no trouble.

It would seem that the gate on your projector has a little too much pressure. When the splice hits the gate it is held sufficiently long to permit it to be burned. Heat is expanding the metal parts of your projector and this extra expansion is undoubtedly causing your trouble. We believe that if you ease up the tension on your pressure plate or have it eased up you will overcome this trouble.

Reversal Developer (N. Gaddin, Winters, Wis.)

I have been reversing semi-ortho film (Weston 8) with various developers and find D76 rather a soft and grainy developer. Eastman ultra fine grain developer gives much finer detail and contrast for me. I have been wondering if the most expensive fine grain developers will give still more detail.

D76 is not a good developer to use for reversal. This developer was made for negative developing only and naturally would give soft results the same as it does in negative developing. You need a more contrasty developer. D72 is preferred by many for reversal work. There are many other good developers that you can mix yourself. D72 comes semi-prepared, making it necessary that you mix with water only.

If the Eastman ultra fine grain developer has been giving you the sort of detail and contrast you like, then stick to that developer, because all of us cinebugs are individualists, after all.

It is not necessary to use the fine grain developer in second development. In fact it would be preferable according to some authorities to use a developer such as D72. The grain is created by your first development.

Telephoto Lenses (D. Smith, Findlay, Ohio)

Please set me straight on the following questions:

My 8mm camera is equipped with a 12½mm lens. If a 50mm focus f:3.5 lens were mounted in front of the 12½mm lens, would not this combination give a magnifying power of 4 diameters?

Yes, a 50mm lens would magnify the resultant image 4 times or "linear magnification," as it is known.

Could not the 50mm focus lens be put in a tube or the right length and diameter and then screwed right to the end of the original camera lens?

Yes, a 50mm lens could have an adapter to make up the difference between the 12½mm lens. By deducting 12½mm from 50mm you arrive at the length of the adapter. This has been done many times but suggest tests be made before mounting permanently. However, if you put the 50mm lens "in front of the 12½mm lens on the camera," you have then a 37½mm lens, because the 12½mm lens shortens the focus of the 50mm lens by 12½mm. The rule for this is, deduct the focus of the camera lens from any lens you wish to use in front of it. The F value also changes in this arrangement.

This 50mm lens is an anastigmat lens in a focusing mount. Could the focusing mechanism of the lens be used to focus the finished assembly?

If this 50mm lens has foot marks on the focusing ring, could they be used to focus the telephoto assembly, or would it be necessary to calibrate it over?

The focusing calibrations would not be correct. They would have to be changed.

How far apart should the lenses be spaced? When this measurement is taken, where must the lens be focused—at infinity or at its minimum focus?

When using a 50mm and a 12½mm lens in combination (resulting in a 37½mm lens) it is impossible to state separation because of the nature of the mount. You will have to make tests after it is assembled. Keep them as close together as possible.

Would suggest you forget the 12½mm camera lens. Use the 50mm lens and make an adapter to fit directly on the camera.

Lap-dissolve (C. Novak, Chicago)

Is the lap dissolve the same as dissolving one picture into another and how is it accomplished?

While we have described this process several times, still many new readers coming to HOME MOVIES are not fa-

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miliar with the process. To make a lap dissolve you fade a scene out. Then you wind the film back to the point where the fade started and fade the next scene in. And there you have it. To make fades you will have to have some means of gradually reducing your exposure. If you are using your lens at a large opening, you can secure the effect by merely closing your lens down. Another method is one of the fading glasses on the market which is clear at one end and gradually becomes opaque toward the other end. You slide this across the lens slowly and it fades out and then you reverse the procedure to fade in.

Music With Movies (H. Wood, Richmond Hill, N. Y.)

How may one modulate from one record to another — from a lively to a slower tune — from exciting music to exposive music, etc?

If you will refer to March HOME MOVIES you will note we gave a lay-out for two turntables. It is necessary to have two turntables to do this job. You have our two records, one on each turntable, and your needles set properly, and when you want to switch from one to the other you merely throw your fading rheostat from one record to the other. This fades one out and the other in. Some like to place a rheostat of this nature on each record. One fades out and then you fade the other in. Professional uses have preferred the one-fader idea.

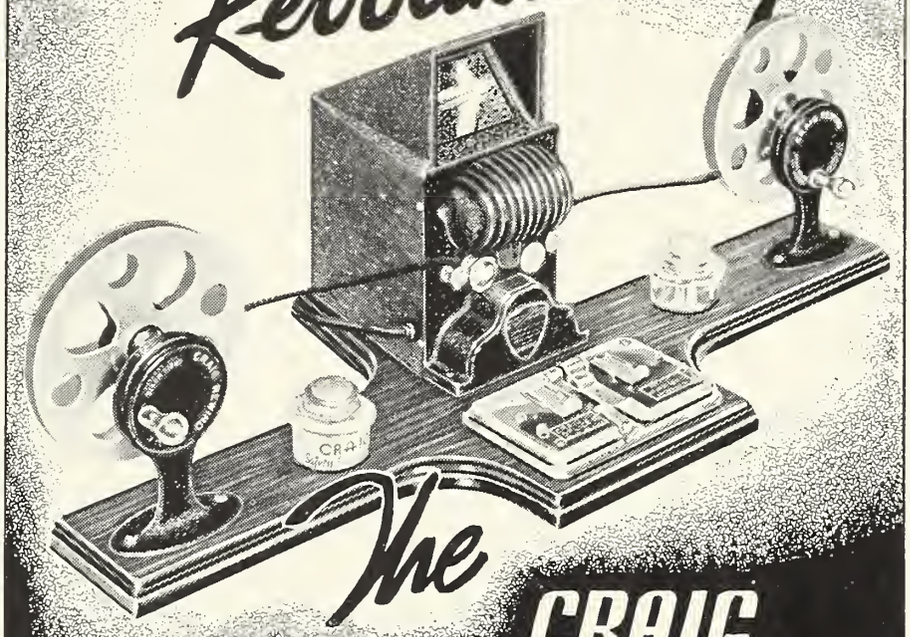
Masks (A. Londeman, Salt Lake City, Utah.)

I have in mind to make a cardboard cap to fit over the lens on my camera and to cut just a small triangle hole in same. The way I want to use it is this—put the cardboard cap over the lens with the little cut-out hole toward the top, shoot a scene, wind film back and move the cap over so the hole is in another position. In that way several scenes can be shot on the same picture, such as we see in the opening shots on the news reels.

This plan would not work. You are using your masks too close to your lens. They would merely serve to cut your light down. Masks can be used in two spots; between the lens and the film or a distance in front of the lens, for instance in the front of a sunshade. You could even do this sort of thing with a titler if you first removed the auxiliary lens. Place your masks in the title frame, being sure they are accurately line up each time you change from one shape to the other so you do not expose a second time over film already exposed.

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The READER SPEAKS...

Negative Fine Grain

Some objected to negative and positive because of grain. Here's reader Brown's experience in reply to reader Wendelken's recent appeal for a report of the experience of other amateurs with this process.

Sirs: For the positive-negative system enthusiasts among HOME MOVIES readers, and especially for Mr. H. R. Wendelken who asked for it, I submit my experiences with a negative developer which "has everything" for the home processors.

The developer is an automatic fine grain developer for microscopic photography, a type I two-solution developer, similar to Eastman Formula SD-4 which is used for some professional 35mm work.

For home processing the formula has these advantages: (1) fine grain, (2) controlled contrast, (3) short developing time, 4 min., (4) high developing temperature, 65 degrees to 80 degrees, (5) long developer life, 6 months in closed bottles, (6) permits use of positive stock for negative without flashy highlights and (7) tends to increase the emulsion speed and give greater detail in shadows because no bromide is used. (See action of restrainers, Motion Picture Laboratory Practice, page 90, E. K. Co.)

The formula may be found in the Handbook of Chemistry and Physics, 21st ed., as follows:

SOLUTION A

Water	1 quart
Metol	95 grains
Sodium Sulfite, dessicated	750 grains
Hydroquinone	95 grains

SOLUTION B

Saturated solution of Borax Crystals, 1½ ounces per quart.

To mix solution A, take one-half of the water, add the metol and when dissolved, add one-half the sulfite. To the other half of the water, hot, add the rest of the sulfite and when dissolved add the hydroquinone. Cool and add this second solution to the first, making solution A. For use with panchromatic negative stock, add about 15 grains of potassium bromide to a quarter of developer

Soak the film in solution A for at least two minutes, then transfer without rinsing to solution B for at least two minutes. Rinse and place film in fixing bath.

If Mr. Wendelken really wants to do his work by reversal, he need not be worried by the lack of "reversal film" for home processing. Regular Dupont Superior Panchromatic Negative, and similar stocks which may be purchased without the processing charge, will give very high class results if reversed in the Mimosa reversal formulas.

My experience has shown that most of the reversal formulas are so complicated and expensive that nothing can be gained by using them in competition to the professional developing services. The Mimosa formula, however, uses one inexpensive developer for first and second development, and the number of processes is cut to a minimum.

Delmar L. Brown

Foreign Cameras

Up in Canada reader Skinner also read about Merville's Dream Camera. Canada using imported Cine materials possibly a bit more than the United States prompted reader Skinner to tell us about some of the cameras available to him. We find on investigation that the Emel and the electric powered Eumig have been on sale in the United States. Also pointed out is the Bolex for professional features.

Sirs: I have read with interest the article, "This Is Not a Dream Camera—It Exists," by R. E. Merville, in your December issue, and can readily appreciate the pleasure he derived by actually building the super 8mm camera he describes. However, the impression is created that in order to obtain this ultra-fine type of 8mm cine one must either build it or have it built specially. Such is not the case.

I have a Eumig (Austrian make) 8mm camera that is a regular factory issue, but is a revelation to most amateur movie fans. To begin with, the spring motor runs 110 seconds with one winding, which is more than twice as long as the average 16mm or 8mm camera. It will take either single run

• *Turn to Page 207*

Let's Get Together

I would like to correspond with an amateur who has been experimenting with 16mm sound-on-film recording. John J. Cermak, 2912 Lincoln Ave., Riverside, Ill.



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HOME
MOVIES ... Published in Hollywood
MAY
1939

Reported by
J. H. SCHOEN



Woman Makes Movie of Month—Africa . . . .

MOVIES are basically not a woman's hobby. But making a movie of African tribes and African wild animals would hardly seem to the sort of subject a woman would select. However, after having selected and executed it, and then be given the honor of the "Movie of the Month," it should indeed make the news headlines.

Subject matter and editing were the predominating features that caused the editors to select "Africa," a 900 ft. 16mm subject photographed, titled and edited by Mrs. Albert Heekin of Cincinnati the "Movie of the Month" for May.

The reason we stressed the entertainment value and editing was that some would consider the photography faulty. But, then, let's see what Mrs. Heekin did and the circumstances that surrounded her.

She used a 3 in. lens, hand held the camera, but for a very definite reason. You can't always set up before African natives and expect them not to be suspicious of your equipment. You can't set up tripods a couple hundred feet from lions and other wild animals and expect them to be ready when you are ready, or to have them warn you that they are a bit hungry for a "snack" of human flesh.

For this reason the photography was not of "ace" quality, but we recall that the very successful and popular picture "One Night of Love" starring Grace Moore was very low in quality photography, but high in entertainment value. It was considered one of the outstanding pictures of the year. So a picture can be great without having top photography. All of which proves again the most important factor in movies is interest and entertainment value—in other words, continuity. This naturally takes in judicious editing and proper titling.

"Africa" opens showing the audience the sunrise on the Nile. Not only a picturesque opening but one that immediately spells Africa. This river has been made famous throughout ancient and medieval history. The picture closes with the sun setting on the same historic river.

But in between Mrs. Heekin has done a bit of sensible editing. She has segregated related subjects so that the picture really is broken down into four major sequences.

The first part is given over to natives and native dances, methods of living and other pictorial things of interest.

The second part shows us the wild animals with the major portion given to the lions who are feasting on a zebra.

The next sequence treats with the topography of the country; glimpses of its mountains, waterfalls and other interesting scenes.

The picture winds up showing us the civilized part of Africa. Some of its towns and cities and a number of its beautifully landscaped parks and gardens. This is a remarkable contrast to the opening and preceding scenes. So few realize Africa has any civilized sections; that it has cities equivalent to

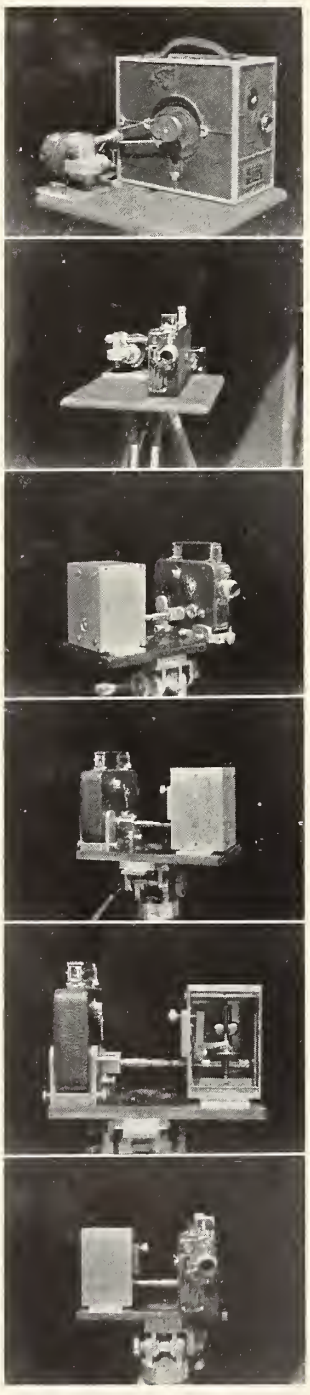
• *Turn to Page 204*

• Enlorgements from Mrs. Heekin's 16mm picture of "Africo." The first picture is the opening shot of sunrise on the Nile. The others are self explonatory with the bottom picture of vultures cleaning up ofter the lions. . . . . .





Authored by
R. E. Merville



Cameras For Recording Fairs by Night

The Golden Gate International Exposition and the New York World's Fair have been especially illuminated in pastel shades for the Kodachrome enthusiasts. To film the Fairs by day and not by night is to leave the Fairs but half recorded. In order to secure the beautiful results in illumination indirect lighting is necessary, consequently the lack of intensity has to be compensated for by longer exposures.

Hollywood never spent $1,500,000 for illumination alone on any one super-colossal production or even on several, but this is the amount expended on the Golden Gate International Exposition's illumination even before the lights were turned on. This stage is all set for us, with its illuminated fountains, statues, gardens and buildings, all for 50 cents plus the cost of our film. And don't overlook the replicas! We hear so much about miniature stage sets; you will find these all arranged for you at the Fairs. I would like to permit my enthusiasm to pick glowing words from Mr. Webster's masterpiece to further describe the night pictures of these two World Fairs, but my duty calls, and I must devote these pages to the equipment necessary to properly record these beautiful pastel pictures. We cannot say that they are simply red, orange, yellow, green, blue, and violet — the tints are the result of the soft blending of all of these colors, which makes them extremely difficult to record.

Since a very large percentage of our pictures are shot at 16 frames per second, we movie-makers learn to juggle our f values, but when making night pictures we have to juggle our camera speeds and operate our lenses at full aperture. Nearly all 16mm cameras are designed to operate at 8 frames per second, and certain 8mm cameras are so designed, but 8 frames will not satisfactorily record the night pictures of the Fairs. There are no commercial movie cameras available that will operate at less than 8 frames per second nor lenses faster than f1.4 for amateur cameras. Eight frames per second and an f1.4 lens will record only the highlights of the illumination and very faint outlines of the buildings.

We had to turn to the still camera for data on what the proper exposure should be, and the two illustrations tell the story. But how were we to reduce this experience to movie practice? The momentous question! Here our story begins.

We searched through a box of keys to find that particular key which fits a particular trunk in the storeroom, and from said trunk we extracted two 16mm cameras — one a Model A and the second a Model K. The Model A was selected because it could be more easily adapted to the necessary speeds. We removed the motor from our "Dream" camera, attached a pulley in place of the two fingers used to wind the spring of the "Dream" camera and then figured the proper size pulley for the hand crank shaft of the Model A, attached a "V" belt from a Model EE 16mm projector, a six-volt Hotshot battery to the motor, and we were off to the Fair to try out the hook-up. The shaft of the reduction gear on the motor turns over 20 times per minute. With the two pulleys first installed the camera operated at 120 frames per *minute*. We then installed a larger pulley on the camera and reduced the speed to 60 frames per minute. This, of course, means one picture a second. The opening of the Model A camera shutter is non-adjustable and more than half of the sector; therefore, each frame was exposed approximately three-fifths of a second, or a little more than a half-second, when the camera was operated at 60 frames per minute. This speed gave the film the proper exposure with an f1.9 lens.

This was too easily accomplished, and since the editor of this magazine has the best interests of all amateur movie-makers at heart, I knew I might not get my summer vacation if I didn't dig up something for those thousands who haven't an old trunk from which they can

• *Turn to Page 196*

• At top left taken at 60 frames per minute at f1.9. At top right: taken at 30 frames per minute at f2.7. Down side cameras are 16mm Model A and 16mm Model K and 8mm cameras. Top cut courtesy Camera Craft. . . . . . .

Authored by
GEORGE W. CUSHMAN

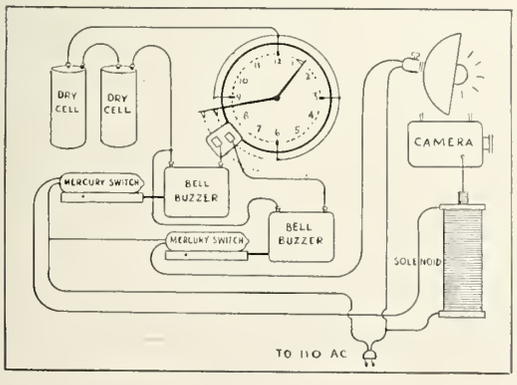


Speed Up Action by Time Lapse Cinematography

MANY A HOME MOVIE enthusiast has, by the aid of the slow motion feature of his movie camera, been able to slow down the speed of the fleeting bird, cause the high diver to float through the air, and make the hurdle jumper crawl at slightly more than a snail's pace. Such effects, known simply as slow motion, are produced by taking more than the usual 16 exposures in a second, but projecting such effects at the standard 16 frames-per-second speed.

The usual slow motion speed is 64 frames per second, although other speeds are used. Ultra slow motion into the thousands per second is now possible with a new camera recently perfected.

Many amateurs have recorded action in slow motion, but few it seems have been interested in speeding up action—that is, showing it faster on the screen than it normally takes place. Whereas slow motion requires more than 16 exposures per second, fast motion requires less than 16, and of course the fewer the exposures the faster the motion. At eight frames per second the action is doubled, and at four frames per second the action takes place in just one-fourth the normal time.



The amateur who has a camera with a single frame attachment will find fast motion photography extremely easy, yet those without this device can, with a little practice, learn to trip the release in such a way that only one frame at a time is exposed. With this procedure it is not only possible but easy to speed up the motion of otherwise slowly moving objects, such as clouds, slow freight trains, or even a snail race. Set the camera on a tripod or other firm support and make single exposures at about one per second. Longer intervals will make the action still faster. The clouds will move at a lively rate, the freight will scoot past with the speed of a streamliner, and with longer intervals between exposures the snail will dart with the speed of a jack rabbit.

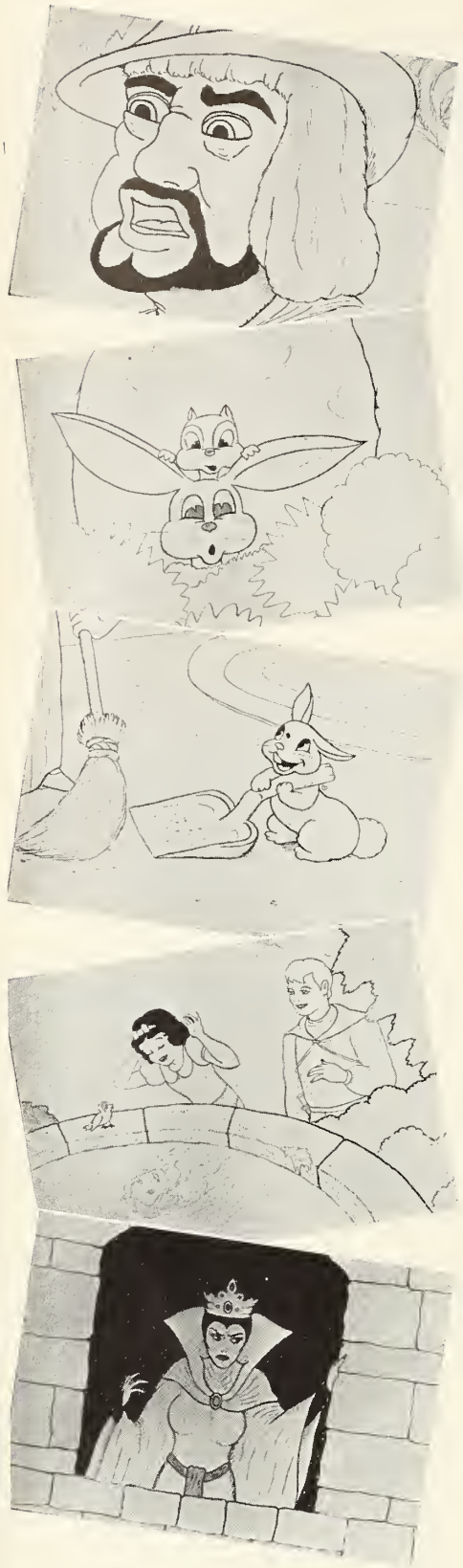
Other extremely slow moving objects such as growing plants, blooming flowers, and similar subjects, can also be speeded up by employing such time-lapse methods. The worker can stay by his camera and operate the single exposures manually for relatively fast moving objects, but for sequences that take days or even weeks to photograph, another means must be worked out to automatically make the exposures at each desired interval.

Such a mechanism is of course based on some kind of clockwork as a foundation and coupled with the necessary

• *Turn to Page 202*



• At top of page are Figures 1, 2, 3 and 4. At bottom Figures 5, 6 and 7. At left is diagram for constructing time lapse control as described by George W. Cushman.



• Above are enlargements from 16mm frames of Mr. Light's picture of Snow White.

Authored by
WALTER W. LIGHT

Cartooning Hints and Shortcuts

AND NOW for some cartooning hints and shortcuts. Five hundred sheets of heavy white bond paper 8½"x11" can be purchased very reasonably and can be cut into 1000 sheets 5¼"x7". Heavy black album paper can be bought in the 5 and 10-cent store. This should be accurately cut to size with a single-edged razor blade and straight edge and is useful for titles, night scenes, 'circling in and out," etc. For variety an old wallpaper sample book can be cut up and used for title backgrounds. Most light colored wallpaper takes black drawing ink well, particularly the smooth washable grades. Use thick ink lines to make the titles stand out clearly.

Celluloids by the thousand are used for professional cartoons and the cost is usually far too high for the amateur. The writer solved this problem by reversing the usual procedure. The background is inked on celluloid and placed on top of the animated foreground subjects, these being inked on paper. Thus the motion takes place on the paper portion of the composite scenes. Since this places the transparent background on top care must be taken to keep the portion of celluloid, where action occurs, blank—usually the central one-third of the scene (horizontally). Of course if the moving subject is black it will not matter if overlapping does occur. Celluloid can be bought in small rolls at large photographic stores, badge and celluloid button manufacturers and at auto supply stores. The writer found cellophane much too thin for our purpose.

The other items required are soft lead pencils, sharp scissors, black drawing ink, white showcard ink, push pins, rubber cement, scotch tape, several small camel hair brushes soap eraser and various size penpoints.

The excellent series of articles on cartooning recently begun in this magazine give all the instruction required for that part of the work. The writer would like to emphasize a few points for the beginner, however:

—Sketch the subject lightly in pencil, then go over it with drawing ink—using heavy, smooth, continuous lines. Inking of celluloids can be done by tracing from paper sketches placed underneath. The celluloids can be washed clean and used over again. After inking the paper cartoons erase all pencil lines with a soap eraser. The scotch tape and rubber cement are for temporarily fastening cut-outs, etc., in place.

2—Build or purchase a small light-box with heavy opal or ground glass top, sides well ventilated and with a 25 or more watt bulb inside. This will be useful for tracing parts of animated drawings so that they will be properly lined up on the screen and not jump around. Clip the papers together before tracing. The entire top of the light-box should be smooth, flat and sloped at a convenient angle. Make this unit too large rather than too small.

3—Be sure all paper and celluloid is cut exactly to size and kept free from dust and dirt while being photographed.

4—Sketch various subjects until you find an easy one for your first attempt. Fish or whales can be inked, cut out and moved in front of a gray water-effect background. The writer's first cartoon consisted of three whales, all drawn alike. The hero had a derby hat, the heroine cupid-bow lips and a bonnett tied under her chin, and the villain had a high hat, curled mustache and clenched teeth.

5—Where mouth motion is to be shown ink in two or three mouths or lips in various open positions, cut them out and lay them alternately on top of the subject as it is photographed. Slide the glass off and on or small pieces will cling to it. A soft pencil works well for shading parts of the scenes. A small camel hair brush is useful for inking large areas.

6—See the illustrations for methods of drawing and cutting sectional scenes. These do not require celluloids if properly planned. Motion is kept on the background portion of

• *Turn to Page 198*

Authored by
A READER
Photo by Columbia Studio

Try This Continuity on Your Panchromatic . .

FORTUNATELY and fairly early in my "career" as a so-called home movie producer I discovered that myself and friends were no great shakes as actors, despite the kind and tacttul praise often forthcoming from our neighborhood audiences. Then and there, with that discovery, I vowed that all my home movie productions thenceforth would be of simple homespun design as to story action and theme, with acting roles demanding no Garbo or Spencer Tracy histrionic talents.

That is why the home movie continuity I offer here has turned out to be one of the best I ever made, and one which I am hoping will win me two of those rolls of film offered by HOME MOVIES.

It has what they might call in Hollywood, a "poverty row" cast—two persons as the players. It is an ideal set-up for a young married couple with a fairly new baby, but even if there isn't a baby the tag or climax scenes can be managed easily by some other devices, suggestions for which I offer later on.

A comedy romance, revolving about a "go-get-'em" female book agent, the title, too, is simply: "The Book Agent." If desired the word "with" can be included to introduce closeups of the two lead characters, a la Hollywood, in a couple of dissolves.

SCENE 1. Medium shot on a young man reading a newspaper on front porch. Cut to:

SCENE 2. Long shot taking in street and curb in front of house as an auto pulls up to the curb, halts. Cut to:

SCENE 3. Medium close on the car. A young lady, with several books under her arm and a brief case full of them hops out. Cut to:

SCENE 4. A new angle from behind her. As she surveys the houses off scene, looking for a likely one to head toward. Cut to:

SCENE 5. Closeup on her as she touches up her make-up a bit, primps her hair. Dissolve to:

SCENE 6. Medium shot showing her briskly approaching porch where young man is still busily reading. She goes up steps, halts in front of him. Cut to:

SCENE 7. Close shot on both on porch. She lets the loaded brief case fall in front of him, smiles charmingly, offers the books in her hand to him as he looks at her—registering a sort of cornered dismay. Cut to:

TITLE: "Good morning, sir. . . Can I sell you some books?" Cut to:

SCENE 8. New angle and closer, as he eyes her, shakes his head petulantly in the negative, resumes reading newspaper. Cut to:

SCENE 9. Medium angle on both. She leans toward him with open book, puts it on his lap, chatters away with her sales talk, points to book. Cut to:

SCENE 10. Close on him. Registers he's peeved, hands book back to her as he speaks:

TITLE: "I have a book—" Fade or cut to:

SCENE 11. Close shot on both. He has resumed reading paper, with it up in front of his face. She looks down at him . . . gives him a dirty look, picks up her books and leaves scene. Cut to:

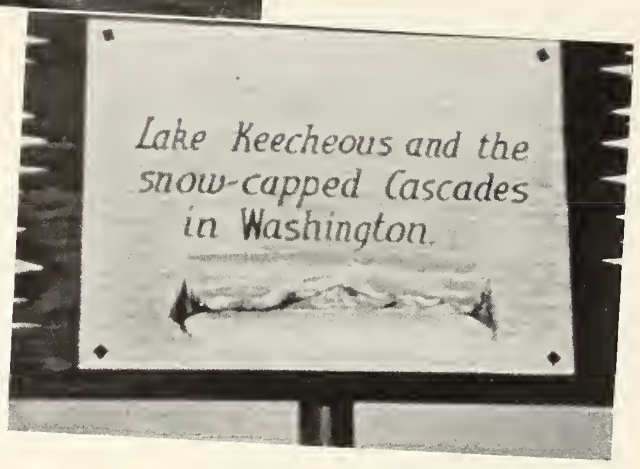
SCENE 12. Close shot on her as she is just to enter her car. She registers a happy idea . . .

• *Turn to Page 199*

• This studio shot is an interesting study in lighting. Also is a semi-closeup from waist up used so much by studios. . . . .







Titling An Aid To Continuity

Authored by
GEORGE W. CUSHMAN

MOST OF US think of a title as a means of explaining some part of the film which the scene or action itself is incapable of doing. And that is exactly as it should be. The beginner fills his reels with lengthy, unnecessary titles because he feels that makes his film look professional. The advanced worker soon realizes that too many titles not only retard the action and flow of the film, but cause the picture to become lifeless and uninteresting.

All of us want titles in our films. We dislike to interrupt the attention of our guests by talking to them about the film as it unfolds. Yet the fewer titles we can use, the better. Since, then, we use only a few titles, we want them to serve us in the best possible way.

We know that a title should give information not forthcoming in the film, such as the names of persons in the scene, their ages, perhaps, where the film was made and when, and anything else necessary for the complete enjoyment of the picture. Such titles fulfill their job adequately. They give us the desired information, and the following picture is more fully enjoyed.

But these same titles, merely by a careful rearrangement of the wording, can be made to do a double duty.

The first films the beginner makes are usually nothing more than a series of news shots of family, friends, and outings. Sooner or later the worker puts in the necessary titles to explain these shots, and now we have a more complete newsreel, but still a newsreel. Later on, as the amateur progresses, he will want to create a natural flow of action in his films, a smoother thread—continuity—we call it.

Now how is this done? There is no substitute for writing out the film scene by scene before it is exposed. Then there is no continuity problem—the action will flow smoothly and evenly. Very well, but how can we write out our vacation shots before we leave? We don't know the things we will see—the places we will visit—the trips we will take, and so on. Or suppose we are shooting a few scenes of the kids in the back yard or the new baby taking his morning bath. No one can write out the action for these "movie stars" to perform. Furthermore, we don't want to tell them what to do—we would rather get unposed, candid shots of them as they act perfectly natural.

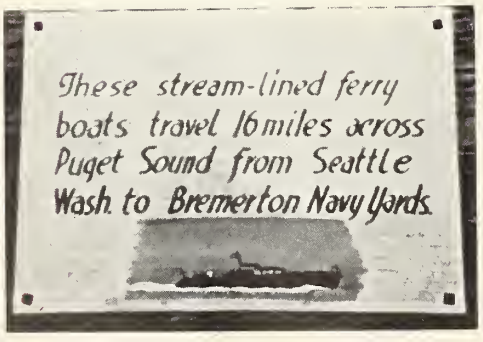
For an experiment let us take for example a typical first roll of Mr. Beginning Amateur. For the purposes of this experiment we shall assume that the exposure was good and the shots all usable. Probably his first shot is of mother and the kiddies coming out the front door, waving and smiling for the camera. Next comes a shot of the dog playing with one of the kids. Then dad wants a shot of the house, so he moves back and takes it. Perhaps there is a fish pool in the back yard which is good for another few feet.

Next comes a shot down the main street, then one of the city's parks is the target. Back home again we find grandma has come to call, and in the meantime the kids are flying kites in the neighbor's back yard. All of the above shots have been shot by Mr. Beginning Amateur in just that order. When he receives his first roll back from the laboratory he is proud of it and shows it to his friends.

Later on he decides to title this roll, so he inserts the necessary titles which probably run

• *Turn to Page 200*

•Note how these titles help continuity, they give you location of scene as well as description of scene. Sign board design helped to maintain travel ideo. These are enlargements from 16mm film reviewed on opposite page. . . . .



Reviewed by
THE EDITORS



Tell Me—How I Can Improve My Film . . . .

THIS IS NOT a "criticism" service, but is intended to give the amateur the benefit of the editors' experience of many years in movies and the things they learn by looking at hundreds of pictures every year. They will attempt to give constructive suggestions of how you can improve your film or your filming.

Stars will be awarded pictures reviewed. Those given two stars or more are given leaders. One star is Fair, two stars Good, three stars Very Good and four stars Excellent.

Detailed reviews are sent by mail to the cinefilmer submitting film.

When sending your film in for analysis, please advise what camera you used, speed of lens, whether you used tripod or camera was hand held, filters, exposure meter, other accessories and how you made your title. While this information is not essential to having your film analyzed, we like to pass it on, as other amateurs are interested in what the "other fellow" is using and how he makes his pictures.

Vacation 1937
800 ft. 16mm F. J. K. ★ ★ ★

It is usually difficult to maintain interest through 800 ft. of travel and scenic pictures, but this cinefilmer has done a good job of holding attention throughout.

One is sold with the opening scenes. A large map is used for background and over this the title card is placed showing parts of the United States as a border beyond the card, giving the feel of travel.

The picture next shows a family around this big map tracing the route. Then the entire route is traced starting at Pittsburgh and traveling across the country over the northern route and then back via the southern roads.

The map sequence might have been shortened a little, both as to tracing and people sitting in front of it. Another suggestion would be to cut it up in shorter sections to precede each move. Or to leave half of it for the second reel for an introduction after the interruption of changing reels.

The titles were especially good. We have reproduced several on the opposite page. With the type of background used one has the feel of it being a sort of sign or information board. We also want to draw attention to the wording. Notice how the location is brought in.

In the early part of the picture this amateur used a novel wipe off idea without interrupting the continuity. The film was in Kodachrome. At the end of the title he merely drew a colored glass, filter or some other colored object across the lens which slowly covered the title with its own color giving a definite feel of change and then switched to the next title which was

• *Turn to Page 209*

• These enlargements from "Vacation 1937" definitely show the value of people in your scene. Imagine how flat the lower scene would have been without the people in it.





• Above is a section of the Kansas City Cinema Club at one of its meetings. In one year the club has grown to one of the largest movie clubs.

Authored by
JOHN SHERARD
John Moore Photo

Another Club Success Story—Kansas City

ON PRESENTING the story of the Kansas City Cinema Club, it is not in the Spirit of boastfulness or with a "Look what we did" attitude. Rather, we wish to emphasize that it takes a lot of hard work and planning to put a Movie Club out in front—and keep it there* We have overcome a lot of obstacles—and in so doing have developed a number of interesting ideas which have helped to stimulate membership and enthusiasm—both "bugaboos" to the average cinema club. We wish to pass these on for what they are worth, and sincerely trust that they will be of benefit to similar organizations throughout the country.

On February 23, 1939, The Kansas City Cinema Club of Kansas City, Missouri, held its first annual banquet and entertainment, celebrating not only the passage of its first year of existence, but a year of progress and accomplishments of which its large membership is justly proud.

From a humble beginning, the idea of which was conceived by Mr. J. E. Hall, E. P. White, and C. H. Brainard, the club was formed on February 23, 1938, and regular meetings were held on the second and fourth Wednesday nights of every month at the homes of the originators. Hard work, careful planning, and instructive and entertaining programs soon began to draw a substantial membership and more suitable quarters were required. The organization moved several times to temporary club rooms but soon outgrew them, and finally the situation was brought to the attention of interested local officials who provided the Club with a permanent room in Kansas City's New Municipal Auditorium, one of the largest and finest structures of its kind in the world.

The magnificent new club room was officially dedicated November 9, 1938, and the ceremonies were attended by Gypsy Rose Lee, noted stage and screen star and ardent Home Movie enthusiast. Since that time the Club has grown steadily and now includes nearly every active Home Movie Maker in Kansas City. Favorable publicity is regularly carried in the local papers and publications as well as announcements of program and events. A policy of "Visitors Always Welcome" draws both local and out of town strangers to every meeting, many of which have become interested in the hobby to the extent of becoming a member of the Club, purchasing equipment, and becoming a fellow movie maker.

The originators of the club became the first officers, namely, Mr. Hall, President; Mr. Brainerd, Vice-President, and Mr. Witte, Secretary-Treasurer. At the formation of the charter, it was decided that all activities would be handled by one-person committees. This proved to be a wise decision. Each person for a particular committee was chosen by the president, purely on the merit of his or her qualifications to do a certain thing. That person was then given free rein and was not hampered by opinions or restrictions but was free to go ahead and do a certain task to the best of their ability. This one thing has been a definite contribution to the growth of the

• *Turn to Page 207*

Authored by
CHARLES W. HERBERT*

This is How a Professional Shoots Travel . .

TRAVEL FILMS can be made up of the highlights of a trip showing how the journey is made, the various places visited and the outstanding features found there. But if you have the time and the will to make a more complete record, the material can be grouped according to countries, sections or cities visited. In the selection and treatment of subject-matter there are many angles which the professionals have developed that you can use with profit.

In writing a travel story, you work out an outline which includes everything that should go into your story. In planning a travel story in motion pictures, make an outline of everything you would like to put into it and, keeping this skeleton outline in mind, try to shoot only the material which can later be cut to tell your story with plenty of variety and interest. These are the high points to look for:

General atmosphere and historical landmarks. Native industries. Customs and folklore. Religious features and celebrations. Cultural and educational aspects. Spectacular action.

Never forget the classification "general atmosphere" because this goes into your opening scenes, your closing scenes and into the body of the reel wherever you can without monotony. Include some bit of local color in either the background, the foreground or as an integral part of the composition of most every scene.

The Pyramids, Mount Vesuvius, the Rock of Gilbraltar, Big Ben and the Great Wall of China are some of the large, widely known landmarks tha tcan be used in the background. In our West, mountains, waterfalls and lakes in the background establish the location. Domed mosques and graceful minarets furnish the desired atmospheric backdrop in the land of the Moslem. These are particularly good for opening and closing scenes.

Atmosphere in the foreground is achieved in many simple ways. In the tropics, frame your scenes with a palm frond and tropical foliage. A flat desert scene takes on life and depth when you put an Arab with a camel in the foreground. An ox-drawn cart adds atmosphere to a general view of a sugar cane field. Likewise, a blade of grass or two adds depth and interest to the otherwise monotonous plains country.

In London, odd street signs, lawyers in wigs, Hyde Park, tugboats with hinged funnels, bank messengers in top hats with money bags locked to the wrist are some of the features which establish local color as an integral part of your shots; while, in the West Indies, burros with packs and negro women carrying loads on their heads are trademarks of the region.

Details of dress of the people who appear in your films can be featured to establish the location. Out West, you want plenty of ten-gallon hats, high-heeled boots and fancy shirts throughout the scenes. In Holland you would naturally accent the wooden shoes, Dutch caps, full skirts and pantaloons found in many of

• *Turn to Page 204*



• This apening shat of a typical Irish ballad sang fest has lacal atmosphere in the foreground, bockground ond in the main bady af the Magic Carpet praduction "Gem af the Sea."

**For years professional cameraman Herbert shot the Magic Carpet Films for Fox and March of Time for Time Magazine.*



• These enlargements of 16mm film have the farm feel and accent interesting agricultural action. Good in story of farm life.

Contributed by
ADVISORY EDITORS

So You Want Us To Confess Our Mistakes

EVERY cine amateur makes mistakes —it's that eager desire to expose film without first checking until we are familiar with our hobby. We asked the Advisory Editors what they considered their most serious mistakes. Here's their answers, some informative, some humorous. You'll profit by reading them.

PERHAPS you're one of those fortunates that will begin with good pictures on your first reel. Beginners often do. Then you will begin to wonder why you did not start sooner.

Perhaps you're like most of us, however; good subjects, a fine camera, you aimed well, but some way the subjects did not look natural on the screen. The salesman told you about the exposure, to use a tripod; not to make the scene too short and to count to about 7-10 while taking the picture. And you were going to remember not to pan or spray the country with one hurried swoop . . . that was very definite among the "Not-to-do's." Still, the screen picture afterward was somewhat disappointing.

Well, don't feel badly. We were all that way at first and in fact we still commit a lot of sins. So if by admitting a few of the most serious mistakes to you now, a "foot of film in time may save nine."

I am inclined still after nine years behind the lens to want to include too much territory in my picture. It is only natural if the setting is impressive. Of course, I usually want people in the scenic even if they are merely sitting on the bank of the stream with their backs to the camera and are tossing pebbles into the pool.

Then again, I forget to take close-ups. After shooting the distant and medium shots to put my audience in the atmosphere I used to think that was enough. That was my most serious mistake. I found that by following these with head-pictures I increased the interest many times. You see, by getting the subject's smile, the expression of his enthusiasm in whatever he is doing, and the glint of his eye, you make your audience acquainted with him. Three feet is a good distance for such an intimate, only he will have to learn not to be self-conscious or to look into the camera. That spoils everything. If you have a one or two inch lens you can get the desired close-up with less embarrassment at a distance.

Perhaps the other most general mistake I am prone to make still is that I forget to vary my camera angle while taking the subject. To illustrate just how the professionals do: The next time you attend a movie theatre, count in approximate seconds the length of time that the photographer holds a scene. Seldom will it ever run over ten or twelve seconds. If the subjects are talking or are in an action that requires continued shooting, you will find that the camera moves around. He may even take three or four shots of the same thing but from different angles. This lends variety, holds interest, and keeps the tempo alive.

Just one more common mistake that I'm willing to make: I used to take shots of the family at random, show the results to friends and wonder why they did not offer a lot of "ah's" and "oh's." I found that if there was some reason for the picture, it gave me a theme. Make it a birthday event, a holiday, or even a fireside occasion with a few introductory scenes to lend interest. The most effective plots are the simple ones . . . but you always need an excuse of some kind.

Good luck in your efforts. Many happy projections!

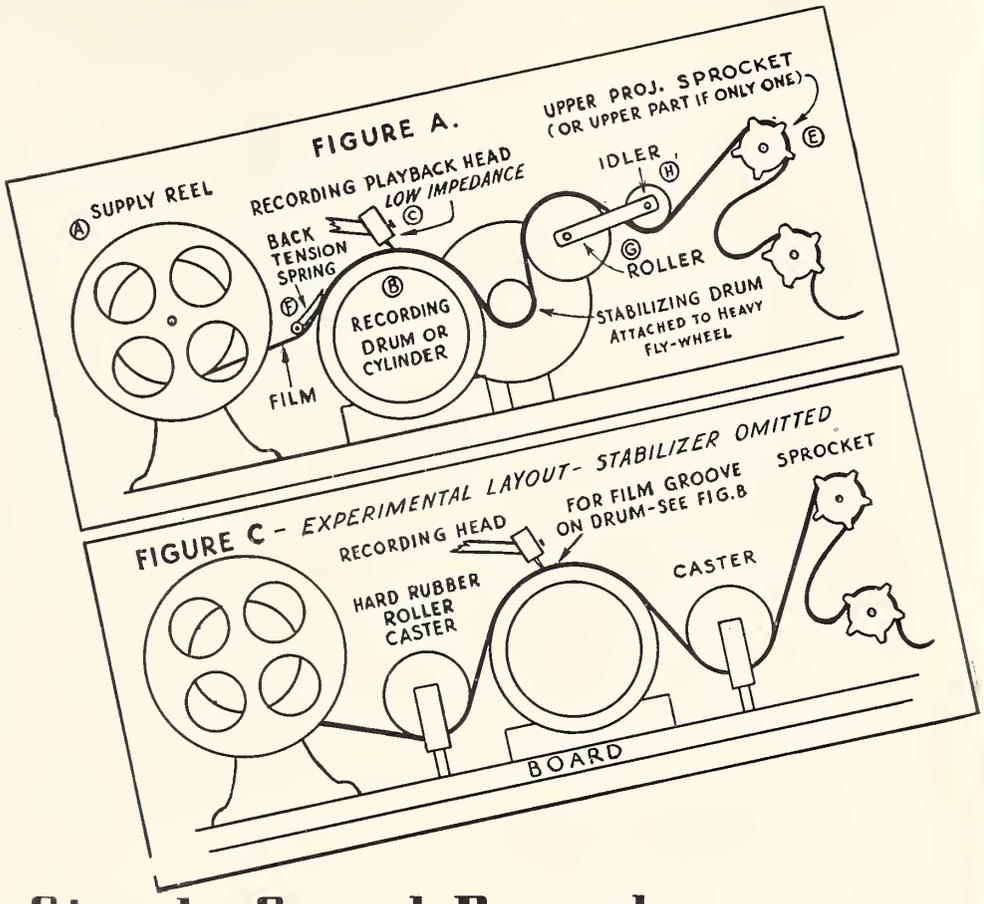
Franklin B. Skeele.

DUE to the fact that I was anticipating the purchase of my camera considerably in advance of actually getting it, I had had plenty of opportunity to peruse many volumes from the library and all the magazines the news dealers could supply on the subject of movie making, before ever having pressed the button. This, together with the fact that most of my movie making was restricted to exteriors my picture making did not suffer to any extent from the usual troubles that beset the new movie-maker,—that is, from a photographic standpoint.

In looking back I see my greatest mistake

• *Turn to Page 201*

Authored by
DR. GEORGE PASTO



Details for making Simple Sound Recorder . . .

AS WE HAVE already stated, the sound-on-film recording contemplated is electro-mechanical in nature and very much like that used in recording sound on a wax record. The essential difference is that the sound is recorded on the film itself. This immediately solves the problem of synchronization and, of course, does away with the use of records of any kind thereby eliminating any and all additional expense. Once the sound recording playback device is assembled, there will be no additional expense either in putting the sound on the film or playing it back.

You have probably noticed that 8mm is mentioned repeatedly to the near exclusion of 16mm. The reason for that is not hard to find. Sound, as we have already stated, is made up of certain frequencies or cycles and good sound is sound having not only the easy-to-get low frequencies, but a good number of the not-so-easy-to-get high frequencies or high notes. Since 8mm film travels just half the speed of 16mm, the former film allows us but a mere two and one-half inches or so a second in which to record the sound. Thus, in recording a high note such as that of the flute or piccolo, which have frequencies of near 5000 cycles, the needle must make 5000 separate and distinct indentations in the two and one-half inches of film. That is almost 2000 to the inch. In other words, the spacing between the waves at 5000 cycles on 8mm film is, approximately, one two thousandth of an inch which, you will agree, is next to nothing. It all boils down to this: since we are able to record and play back on 8mm—the results with 16mm will be that much better due to its greater lineal speed on projection.

Important things to understand and keep in mind in this method of recording are the following:

1. Steady, even film travel.
2. Shape, size and angle of needle.
3. Needle pressure.
4. Minimum side sway of recording head.
5. Correct film groove on recording drum.

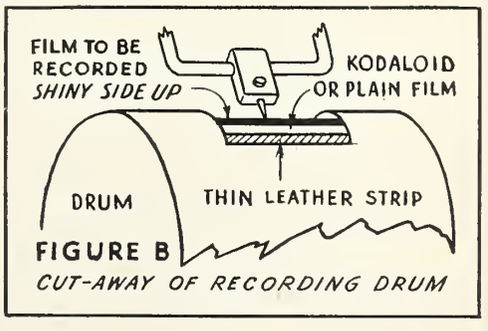
Constant film speed is the most important factor of all. As shown by the illustration (Figure A), the course of the film in this recording process is briefly as follows: On leaving the reel A, the film shiny side up, goes over recording cylinder B and under the recording head C. From there it goes under the stabilizer drum D to upper projector sprocket. E. F is a piece of spring metal which serves to keep the film in the groove of the recording drum and at the same time exerts a little drag on the film. Roller G and idler H keep the film tight around the stabilizing drum.

To obtain steady even film motion we must start at the beginning with the supply reel A. This may be placed on a re-wind provided that the handle of the re-wind is of the type that disengages, otherwise the handle must be counter-balanced since any unevenness at this point will affect the film steadiness. The back tension spring F rides on the upper (shiny) side of the film but engages the film where there are no sprocket holes. This is important since otherwise a whirring sound will be generated here and transmitted by the film to the recording head and recorded as noise on the film. But a moderate pressure is necessary at this point —just so you can feel a drag when pulling the film between two fingers.

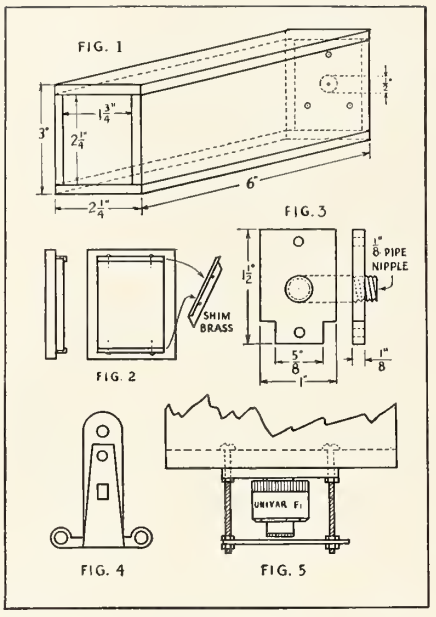
The stabilizing drum D serves to filter out the jerky motion imparted to the film by the teeth of the projector sprocket E. The stabilizer may be omitted entirely if the recorder is

• *Turn to Page 208*

• This sound recorder also acts as a playback pick-up in this system as explained in text. . . . . .



THE EXPERIMENTAL



Enlarger For "Eight"

First procure some white pine boards one-fourth inch thick. With these make up a box as shown in Fig. 1. Suggest that all joints be glued.

Next make up the film holder end (Fig. 2). This consists of glueing two one-fourth inch boards together so that the inner or smaller board fits snugly into the end of the box. The cut film holder is made of shim brass, bent as shown, and tacked into place. It is only necessary to slide cut film into groove. The box and film holder should be given two coats of flat black paint.

The next step is to make the lens holder (Fig. 3). A piece of brass 1/8x1x1½ inches was used. In the exact center a hole was drilled and tapped for one-eighth inch pipe nipple. The nipple was then screwed in firmly and sawed off on back of place and filed smooth. The nipple was then drilled out to increase the internal diameter. This assembly was then fastened with two screws in the exact center on front of box. The writer used a Univar F-5.6 lens, which may be purchased at a very moderate cost.

The film guide (Fig. 4) consisted of the stationary portion of a Model T Ford spark coil-breaker assembly. A small hole was first drilled and then, by using a small key-file, the hole was enlarged to the size of one frame or 0.15x0.20 inches. This film holder assembly was then mounted (Fig. 5) over lens on three two inch 6/32 machine screws. About one-sixteenth inch clearance should be left between Univar lens mount and film carriage. The film can be brought into focus by moving film holder to or away from the lens. When once this point is found, the film holder should be locked into position by tightening nuts on either side of the film holder.

To make the enlargement, select the frame wanted, slide it into position in film holder and center it on the ground glass, which, incidentally, is kept in proper focal distance by four small pins projecting in for about one-sixteenth of an inch. When properly lined up, insert cut film into holder, slip holder into end of enlarger, turn on light for exposure. I used a 25-watt bulb, almost touching film holder, and 9x12cm process film cut in four pieces, exposing 15 seconds. This time may be varied, depending on the size of light bulb, lens opening, etc.

Robert H. Baker.

Camera Raincoat

Yesterday I went to the Golden Gate International Exposition for a full day of movie shooting alone. I have a Bell & Howell 70-D which, with a tripod is a trifle heavy. As I went alone, I did not want to carry the case, and as the weather was a bit threatening, I did not want to take a chance and get the camera and equipment wet. So friend wife, who did not go along, came to the rescue. She offered me the use of one of her pet kitchen gadgets — a waterproof heavy oiled silk lettuce-freshening bag. It was plenty large enough and folded into small enough size to carry in the pocket. For a smaller camera, one of the covers for bowls should be practical. However, the rain did not come, but the lettuce bag will be a piece of regular equipment on all future picture-taking trips.

E. L. Sargent.

Home-made Wipes

I found a very simple way for making wipe-offs on my movie film. I use Kodaslide tape for my still work. Now I also use it for my cine work. The sketch will show you how. I first cut the Kodaslide tape to the width of my film. Then I cut it as indicated by white marks in Fig. 1. Then I take the outside pieces and stick them to the polished side of my film at the point where I want to make the "wipe," as indicated in Fig. 2.



Of course, the part left, if turned end to end, would also make a different kind of wipe. But the point is that this Koda-tape is easily worked. It can be taken off the film without spoiling the film. It is applied to the shiny side, so does not hurt the emulsion. For a small amount you can make a great number of wipes. So, all in all, it is very satisfactory.

Edward Drews.

Editing Reel

Having experienced difficulty, when editing, in properly rolling up short lengths of film that were to be spliced, I bought a reel and filed off the projections that held one side of the reel to its hub. The projections must be filed down enough to allow slipping off the side of the reel without damage to it.

The projections left after the right side was removed were then filed flat with the hub. (If your reel has a round hole on one side and square on the other, remove the side with the round hole.)

I then found a rubber sink or tub stopper at the five-and-ten that fitted snugly into the hub; filed the edge of the stopper down so it fitted all the way in (there was a bevel to the stopper). I then removed the metal ring from the top of the stopper and filed the stopper flat. Then applied rubber cement to the top of the stopper and placed it in the hub and replaced the flange taken off it, then placed a weight on it to allow for proper cementing to the side of the reel. When the cement was dry, I punched four holes in the side of the reel and drove small brads through the stopper to give added fastening to the stopper to the side of the reel to which it was fastened; the ends of the brads were driven through the stopper and clinched on the inside.

I now had a reel that could be separated by merely pulling the stopper out of the metal hub, or inserting it in the hub and forming a complete reel, exactly as it was in the first place, with the exception that one side of the reel could be easily removed to permit sliding off the reel the length of film (in its rolled-up condition) without trouble or damage to the film.

A hole was cut in the stopper to permit its being slipped over the winding shaft of the rewind.

W. Crump.

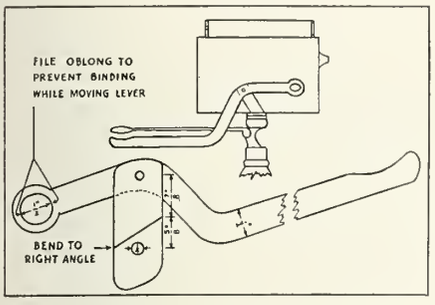
CINE WORKSHOP . . .

• If you have an idea or gadget, a trick or short-cut in making, editing or handling film, pass it on. If we print your idea in this department, we will give you either two 400-ft. 16mm reels, or if you are an 8mm user, two 200-ft. reels. If your idea is particularly good, we will give a roll of film.

Camera Release

I worked a gadget out a few weeks ago to give me a free hand when I had my camera on a tripod. My Eastman camera starts the motor when the button is pressed downward.

I built a lever that paralleled my tripod handle and permitted me to use



the same hand for tilting and panoramming that I use for releasing the button. This lever is built very simply. The principle merely being "leverage" but having the handle so bent or cut that it will properly fit over the starting button, be pivoted between the starting button and my hand, and there you are.

The little sketch I have made will give you a clear picture of the arrangement.

I used duraluminum to make this gadget because it was easy to work and took a nice polish.

It has been very useful to me and I am therefore passing it on. It will have to be modified to fit each tripod and each camera.

P. J. Nixon.

Poorly Exposed Films

Improperly exposed films may be corrected to an extent by the chemical processes of "reduction" or "intensification," as the case may be. Not all amateurs are, however, interested in or equipped to carry out the darkroom side of photography. All amateurs falling in this category may greatly enhance the presentability of their poorly exposed films by simply tinting them with one of the commercial tints advertised in HOME MOVIES.

The results are most favorable when the darker tints, such as blue and deep red, are used on over-exposed film. Under-exposed shots may, however, be livened up considerably when tinted a yellow or light orange.

Karl Frick.

Color Titling

I have had considerable difficulty in determining just what is the best title to use with Kodachrome. Having found what I consider the ideal title, I will pass it along to you.

The title has a light tan background with dark brown letters. To obtain this I merely photographed an ordinary printed title (white background and black letters) on positive film.

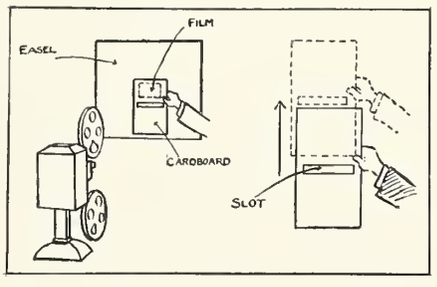
I develop this in D-72 (or any high-contrast developer will do) and then proceed to reverse the film in the conventional manner until it reaches the second developer. Instead of using a second developer, I wash the film in a 5% solution of sodium sulphide. This turns the remaining emulsion into a sepia tone. Follow this with a short wash and a fixing bath.

Lloyd D. Bevan.

Enlarging 16mm

In making stills from 16mm movie frames by the method of using a motion picture projector to project a single frame onto a negative attached to an easel, I find that I cannot get a short enough exposure by switching the projector light quickly on and off.

To solve this I have adopted the principle of a focal plane shutter for



doing this work. This is merely a piece of cardboard with a slot about half an inch wide cut in it, with sufficient cardboard on each side of the slot to well cover the film on the easel. By holding the cardboard as close as possible to the film on the easel, and switching on the projector light, then passing the slot across the film, and switching off the light again before removing the cardboard, the proper exposure can be obtained. The cardboard must, of course, be moved across the film at an even speed, and it would be as well for anyone trying this to use a test strip in order to determine how fast to move it. This method also serves to protect the film from stray lights from the projector. As ortho film is best for this work, a ruby lamp can be used, and the operator can thus see what he is doing.

Stanley E. Andrews.

Ultra Close-ups

I make a fly look like an eagle by simply applying the Keystone handy titler to my camera. There is a backing in the frame which holds the identifying title. By taking this backing out and centering the bug, fly or insect between the prongs of the titler I "get 'em big."



P. M. Niersbach.

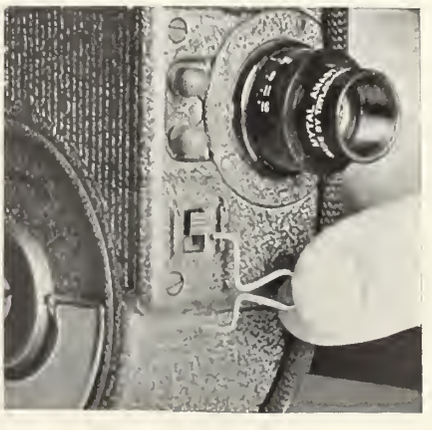
Release Lock

A simple starting button lock for Filmo 8mm cameras, not having one incorporated in the camera, may easily be made from an ordinary large-size paper clip.

The separation points of the two prongs are determined while holding the starting button down and adjusting the points so that the clip will hold the button down by a squeezing action between the button and the bottom of the plate that is screwed to the front of the camera.

If properly made and formed to fit snugly, the release will not fall off accidentally, and will prove very handy when the operator himself wishes to get into the scene.

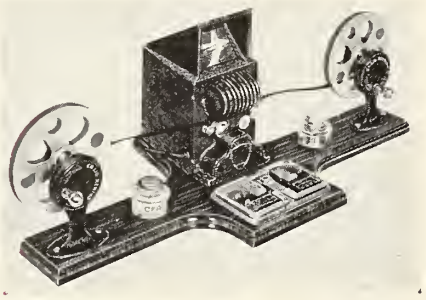
George Carlson.



• IT'S NEW TO ME •

8mm Projecto-Editor

The Craig Movie Supply Company have added an 8mm model to their Projecto-Editor — the 16mm model of which was so royally received by the trade several months back. The new model brings to the 8mm fan the same "action editing" which 16mm users of the Projecto-Editor have enjoyed. The 8mm model incorporates all the same features of its 16mm brother.



Gevaert Films

For the first time, according to an announcement from the Gevaert Company, they offer a complete line of 16mm, 9½mm and 8mm Reversal Films. In 16mm they offer Panchro Super Reversal, Panchro Micrograin Reversal and Ortho Reversal. The Super sells at $6.00 a hundred and the later two at $4.50.

In 9½mm they offer the same emulsions with three 30-ft. rolls of the Super and the Micrograin selling for $3.30 and the Ortho in the same quantities for $3.00.

The 8mm also is marketed in the same emulsions. This film is the double 8, but is prescored. The Super sells for $2.25, Micrograin for $2.20 and Ortho for $2.00 for a 25-ft. roll of the double 8.

Exposure Meter

The Pierce Exposure Meter is latest to be offered. It is styled and designed in semblance of the more expensive meters.

With no calculation entailed, operation of the meter is speedy and simple.



It is pre-settable, with figures plain and easily read. Film speed and film factor once set can remain unchanged until filter of film is switched.

It comes with neck cord and instructions for operation.

Screen Prices Lower

Beginning May 1, prices on most of the sizes of Da-Lite Screens have been reduced. This is the second reduction in prices in the last three years. Because of higher freight rates to Pacific Coast States, prices in that territory are slightly higher than for the rest of the United States. The popular Standard Challenger Screen (with tripod) which in 1936 cost $20.00 is now offered at $12.50 for the 30″x40″ size.

The Da-Lite Junior Table Model, now reduced to $2.00 and the Model B Hanging Screens which now start at $7.50 are other typical values in the Da-Lite line. Readers who want further details should write the Da-Lite Screen Company, 2723 N. Crawford Avenue, Chicago, Illinois for a copy of the new catalog.

Swing Top

A new "Quick Set" product just announced by the Whitehill Specialty Company, Chicago, is their Swing Top. The device consists of two plates fastened together by a locking hinge joint, with the camera attached to one plate and the other plate attached to pan head or tripod.

Locking hinge permits camera to swing through a 90-degree angle so it can be locked in horizontal or vertical position.

"News Parade"

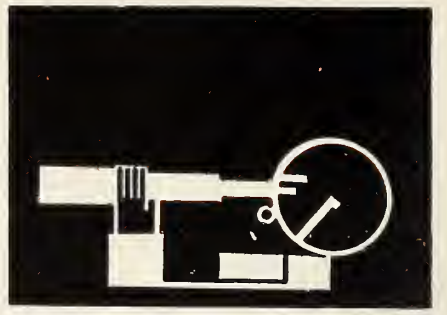
The current News Parade released by Castle Films is made up exclusively of scenes and sights at the San Francisco World's Fair. All the outstanding attractive features and novelties at this great Exposition are included.

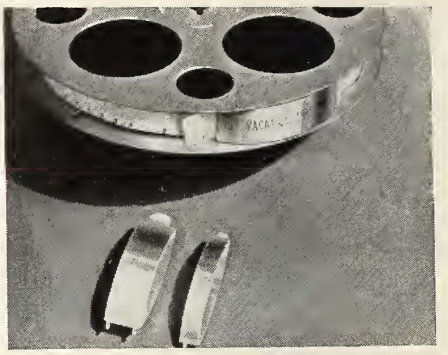
The "Gayway," all the exhibits, even Sally Rand's Nude Ranch, are shown.

G-E Photoflood

A new photoflood lamp, combining a reflector within its bulb, named G.E. Mazda Reflector Photoflood Lamp No. R2, has just been introduced by the lamp division of General Electric.

It is a neat, bell-shaped unit consuming 500 watts, has the conventional medium screw base, and may be used on ordinary lighting circuits. Its reflector qualities are gained by the use of a new type of filament and a special aluminum surface of high reflection factor, sealed within the bulb. The circular end of the lamp is frosted inside. Maximum all-over length is six and one-quarter inches.



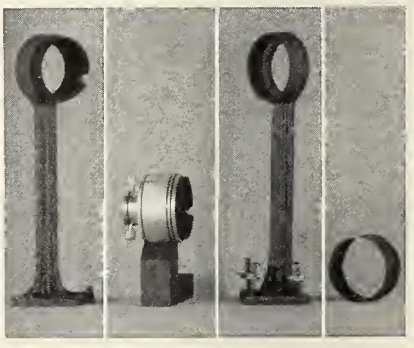


Reel Clip

A reel clip for fastening the film ends of any 8 or 16mm projection reel is the latest item added to the line of Besbee Products Corporation, Trenton, N. J., makers of titlers and other cine aids.

The Besbee Clip is a small, non-complicated device made of metal, with spring fingers that are easily pushed between the flanges of any movie reel and holds the film securely in place. It is provided with a matte or outer surface upon which film title, number or other distinguishing mark may be written.

Available in 8 or 16mm size, they come packed in boxes of one dozen.



Combination Shade

Camera Specialties of Hollywood announce a combination lens shade, filter holder and close-up lens holder.

It is made in various sizes to fit all standard 8mm and 16mm lenses with a few exceptions. This item, lathe turned and atractively finished. It is made of aluminum. The inside of ring

is black suede finished to eliminate glare.

This company also announces an Auxiliary Lens Holder, which they term their Close-up Lens Pedestal. This measures exactly 6 in. from the bottom for use with home made titlers and other close-up equipment. The holder is made to accommodate the standard Auxiliary lens. The lens is held by the newly devised black suede covered spring retainer.

Movie Book

Authored by Arthur Gale and King Pessels, Cowan-McCann, Inc., of New York City announced April 24 as the publication date of their new 230-page book "Make Your Own Movies, for Fun and Profit."

The book contains many photographic illustrations. It is divided into 19 chapters. The opening pages are devoted to Movies of the Family, Ideas from Real Life; Outdoors with Our Friends; Holidays, Travel, Events, and Indoor Filming.

The technical side of movies is touched upon in those chapters dealing with editing, and the other technical things the amateur must do to get good movies. For those who want to make money with their movies there are chapters dealing with Educational, School and Business movies.

How often have you said **"IF I COULD ONLY AFFORD SOUND!"**



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Lets you blend voice, sound effects and music to be reproduced with your silent pictures.

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Pacific Coast: NORMAN B. NEELY, 5334 Hollywood Blvd., HOLLYWOOD, CAL.

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100-foot 8mm rolls - - $2.00
200-foot 16mm rolls - - 5.00



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"LOVE'S YOUNG SCREAM" (Anne. Cornwall and Jack Duffy) - 482-B

An elopement and pursuit full of breath-taking episodes and comedy—and of course father relents in the end.



"CAMPUS CUTIES" (Billy Dooley) 438-B

Billy Dooley undertakes to retrieve the admiral's uniform that hos been stolen by one of the girls at a finishing school. When he mistakes some of the school principal's clothing for the uniform he complicates matters for himself.

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o—o—o

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Adaptable to Lenses 3" and up.
Also useful as Extension Tube for shorter focus lenses for close-ups.
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o—o—o

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• Title Troubles •

If you have any questions pertaining to titles or title making, Mr. Cushman will be glad to answer them. You may address him in care of this magazine or direct to his home address, 709 32nd St., Des Moines, Iowa. Be sure to give all information, such as the type of film used, the developer employed, lighting used, exposure, etc. Be sure to enclose a self-addressed stamped envelope for your reply.

Q. When making titles for a duplicate I recently had made, I find they are badly out of focus, since the film projects with the shiny side towards the lens and the titles with the emulsion side towards the lens. Is there any way I can make the titles so that they will project with the shiny side towards the lens, the same as the duplicate print?—B. F., Jefferson City, Mo.

A. Yes there are several ways. For one, you can print the title backwards, if you are doing the lettering by hand. For typewritten titles you can put a piece of carbon paper behind your sheet of typing paper with the carbon side facing the paper. When typewritten, the title will be in reverse on the back side of the paper.

Besides these you can shoot into a mirror, which will reverse the image, and if none of the above are handy for you, you can use clear base positive film and thread it in the camera with the shiny side towards the lens—just the opposite from ordinary procedure. (The last suggestion is of course for 16mm cameras only.)

Q. I have been told that titles on positive film reversed contain more contrast than titles on positive film developed to a negative only. Is this true, and if so, why?—M. G. C., Niagara Falls, N. Y.

A. Since you are using the same film in either case, the answer can depend only upon the developer. Whoever told you this was probably using a contrast developer with his reversal process, and a slightly softer formula with his direct positive titles. Either this, or he was not developing his direct positives long enough, thereby not securing the greatest contrast.

I think that as a general rule this might be correct, simply because most positive film reversal formulas do happen to be of the contrast variety. But you can employ other formulas for direct positive work that will be every bit as contrasty as any reversed print. D-9 will give as much contrast as anyone could ask for, especially when the exposure has been correct, the solution is fresh, and the development is carried out for about 3 minutes.

Q. Can colored base positive film be tinted or toned?—C. A., Baltimore, Md.

A. Yes, why not? But you will want to tone it, not tint it. Since the base is colored, this means that the light portions are colored and the dark portions are black. Toning these black portions blue while the base is, for example, yellow, results in a pleasing combination of the lighter tones being yellow and the darker tones blue. Titles resembling those made on Kodachrome can easily be made in this way at a fraction of the cost.

Cameras for Recording

• *Continued from Page 182*

extract a Model A camera and the hundreds of thousands of the 8mm fans whom I hope are *my friends*. We are all interested in recording the World Fairs for the pleasure they will bring to us when the lights are turned off and the buildings are no more. A feeling of sorrow steals over me at the thought of it, but we will still have our pictures of those DREAM cities. The money expended for color pictures could not be better invested.

The 8mm Camera ★★

We tried 8 frames per second with an f1.5 lens, but all we could record were the highlights. The greens in the illuminated fountains were not in our films, and they were so beautiful in reality. Again into the storeroom! There a portable phonograph was found, and it was sacrificed to another art. This had a rather compact Swiss movement, and with the aid of a hacksaw it was made even more compact, because all we needed was a couple of gears and the spring governor. These were experimentally attached to the Dream camera's one frame shaft through the Veeder counter, and the results were better than we expected. This had been hooked up "breadboard" style; now we started to refine it. The governor was now mounted in a box,

Help Please

I want an October, 1938, issue of HOME MOVIES badly. I will be only too glad to pay any charge to get this issue. Can any reader tell me where I may get a copy or does any reader have an extra copy. I'd be grateful for any information. — J. Austin Carter, 3 Deadenona Street, Pittsburgh, Pa.

a small Boston coupling was obtained, and one side of the coupling was fastened to the camera connection and the other through a grip connection to the governor. There must be a slip connection between the camera and the governor. When the camera stops, the governor cannot stop immediately because there is too much centrifugal force generated in the governor; however, the camera stops immediately upon releasing the button, but the governor makes about ten revolutions, as the slip-clutch allows this without putting any strain on the camera.

Without any brake on the governor the camera speed is reduced to 120 frames per *minute*, instead of the customary 960. With the brake fully on, the speed is reduced to 60 frames per *minute*. This is the preferred speed with lens at f1.9, and our pictures were correctly exposed. The usual exposure at 16 frames per second is one-thirtieth of a second, as we all know; however, with the governor control the exposure is approximately one-half second. This cannot be ascertained mathematically because if you press the camera release 60 times a minute you would expose 60 frames per minute, but each frame would still be exposed one-thirtieth of a second. With the spring governor in operation, the whole camera mechanism is slowed down, and the exposure was determined with a stroboscope disc and a neon light operating on alternating current at 60 cycles.

For those who haven't a portable phonograph spring motor available, here is another way to approach the subject of *control*. Perhaps you have an old electric clock which has passed to the Great Beyond but is still within your reach — and then again, electric clocks can be purchased rather reasonably nowadays. Remove the works and apply a few laws of physics. The armature is the part which revolves between the fields. The fields are the parts which are energized by the electric current passing through the coil. The average electric house clock runs on alternating current only, but we are going to reverse the action of the clock by using direct current, and instead of making it run we are going to make it stand still when it is not being *forced* to run by the spring of the camera motor. The direct current will tend to freeze the armature — the more direct current passing through the coil, the more braking effect will be placed on the camera mechanism. The coil has to be rewound with heavier wire and a six-volt Hotshot battery used with a rheostat of 15 ohms in series. If you have a frame counter on your camera you can quickly determine how many frames each position of the rheostat will permit the camera to pass, or you can measure out some old film and check the speeds.

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Three section brass construction, collapsible tubular tripod—length 23"—when extended 56"—weight 2 lbs. A real value at..... $8.50

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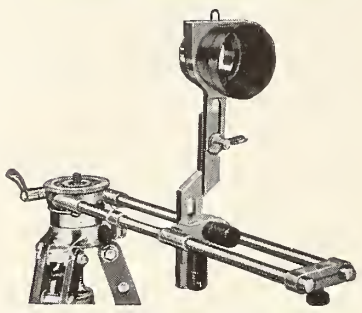
RENT A MOVIE CAMERA OR PROJECTOR

You can rent any motion picture camera for a day, a week-end or a week to make pictures for any special event or on your vacation. Or you can rent a projector for any period to show your films. The cost is small — and the full amount of rental is allowed if you purchase the machine. You can also hire an operator and complete equipment for a silent or sound movie evening in your home.

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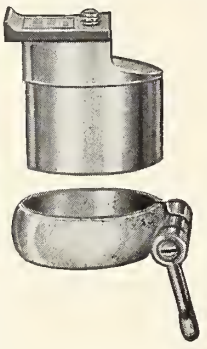
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Includes the Kino Extension Rods, Adjustable Sunshade and Filter Holder. (May also be used for making titles, etc.) $22.50

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Here's one that all Eastman Magazine Cine-Kodak owners will want. It allows the camera cover to drop all the way open when using the "focusing finder" or when placing film in the camera. Eliminates the necessity of removing camera from tripod. For use with any Thalhammer Tripod $2.75



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Cartooning Hints and Shortcuts

• *Continued from Page 184*

the scene. Wide adding machine tape can be used for moving cloud and water effects, backgrounds, etc.

7—In making cut-outs, ink them with heavy lines and cut just outside of the lines. For cutting small pieces a razor blade works well. A long push pin is useful for moving the small pieces about.

8—Make several circles, ovals, etc., from black and gray album paper. These are useful for closeups, etc. Also cut out a series of masks with circular openings ranging in size from 1/8" to the full size of the picture, each circular opening being about 1/4" larger than the one before. Photograph in proper order two or three frames of each mask (laid on top of the scene or title) and you will get a "circling in and out" effect. This is particularly good for the beginning and ending of various sequences. Other shapes such as squares, ovals, etc., can also be made. Two sections of album paper pinned just above or below the scene to be photographed can be moved so as to give "fan-in" and "fan-out" effects.

9—Time your various action sequences with the second hand of a watch. Multiply by 16 and you have the number of frames required to give normal motion. Do the same with titles —read them once slowly and multiply the number of seconds required by 16.

10—Use "positive" film for photographing the cartoon. "Positive" gives excellent contrast, has fine grain and can be processed under a bright yellow-green safe-light. The faster types of positive work very well. Most 16mm cameras can be made to perform an excellent job of printing as has been described in this magazine recently.

11—Six or eight minutes development in D-72 diluted three or four to one at 65° F. works very well if exposure is just enough. Tend toward short exposures and long development for best detail and contrast. This also applies to making the final print except that three or four minutes development at 65° F. with D-72 as above should be sufficient.

12—Use the negative-positive process for the cartoons as additional contrast can be added in printing. Also various tints of positive can be used —"blue" for night and water scenes, "amber" and "yellow" for daylight, etc. Direct-positive development will be satisfactory if exposure, temperature and chemicals are just right, but more control in timing makes the former process the best for cartoons. The writer stores the diluted D-72 developer in gallon jugs and has found that it usually lasts three or four months. The acid hypo may last up to a year.

13—Draw and ink all cartoons and titles completely, put everything in the proper order, photograph straight through, develop and print and no editing will have to be done. Write notations to yourself and put them in proper order. Number animated scenes in one corner.

14—If you do not seem to have the "cartooning knack" a silhouette cartoon can be made by cutting the figures out of black album paper and moving them around on a white background. A cartoon of this type could also be made by reversing the black and white in the cut-outs and scenes, photographing them and developing the film as you would a contrasty title, then fixing and washing it—thus ending up with a "positive silhouette cartoon" without having to print or reverse it! Also tinted stock could be used in the camera if desired. Another possibility is to cut up children's cartoon books, cutting out the characters and moving them about on homemade backgrounds which may consist of pho-

Exposure Meter Guide

	Scheiner		Weston and GE	
	Day	Tungsten	Day	Tungsten
AGFA				
Plenachrome	20	18	12	..
Panchromatic	20	..	..	
Hypan	22	18	20	8
Superpan	23	22	24	16
Super Neg.	24	22	32	20
8mm Finopan	19	18	8	4
DUPONT				
Reversal Pan	21	19	16	10
Regular Pan Neg.	20	18	12	8
Superior Pan Neg	24	21	24	16
Positive	12	..	2	1-6
EASTMAN				
S. S. Pan	23	22	24	16
Regular Pan	21	18	16	8
Safety	20	18	12	8
Sound Pan	23	21	24	16
Neg. Pan	25	23	24	16
Positive. (Titling)	16	10	..	6
8mm Pan	18	16	8	5
Kodachrome	18	14*	8	3*
Kodachrome A	18*	21	8*	12
GEVAERT				
Super Reversal	23	21	24	16
Panchro	20	18	12	8
Ortho	21	17	16	6
GENERA				
Super Pan	23	21	24	16
Panchromatic	20	18	12	8
Semi-Orhto	18	12	8	2
KIN O LUX				
No. 1	16	..	6	
No. 2	18	16	12	
No. 3	26	24	50	40
PELLEX				
Super	26	25	50	40
Pan	20	18	12	8
Ortho	18	14	8	3
Super 8mm	25	24	40	32
Ortho 8mm	17	12	6	2
HOLLYWOOD				
S. S. Pan	26	25	50	40
Pan	21	20	16	12
Semi-Ortho	18	12	8	2

tographs or pencil sketches. Keep the legs and feet of most subjects out of the scenes and you will not have to bother about animating leg and foot motion. This can be mastered later on. This also means more closeups—which are usually the most interesting anyway. Try various color combinations of toning with tinted positive stock for the final sequence to your story.

15—If you desire to make a natural color cartoon fill in the drawings with water color or dull finish colored pencils making the colors as brilliant as those in the Sunday comics. Use a good exposure meter, or if possible make a test, as each individual exposure will have to be exact. There are two natural color films now on the market that can be used, or the two-tone system described by the writer in HOME MOVIES for December, 1938, will give good results. A sliding red and blue filter holder slid alternately back and forth in front of the camera lens, regular panchromatic film, and a small orange-red and blue-green alternately tinted film loop used with the print in projection are all that are required, and the film can be reversed or developed and printed by any standard process. However, the tempo of the animation should be timed for 24 frames per second projection speed if this system is used.

Try to give a rather slow motion to your characters as beginners' animation is usually too rapid. Some parts of a scene or sequence may need no motion at all, thus possibly five to 20 or more frames may sometimes be photographed without change of cartoon positions.

Where a lot of animation is desired in a scene reduce the subjects to a few simple, fundamental lines so that you will be able to enjoy the finished cartoon while you are still young.

Well, good luck!

Try This Continuity

• *Continued from Page 185*

turns about and starts back to the house. Cut to:

SCENE 13. Medium shot on him. As he peers warily over top of paper, sees her returning, looks panicky and covers up again. Cut to:

SCENE 14. Wider angle on porch. She smilingly enters scene, drops books again. Cut to:

SCENE 15. Medium close as she leans toward him, pulls paper away from his face, turns on her most charming smile as she says:

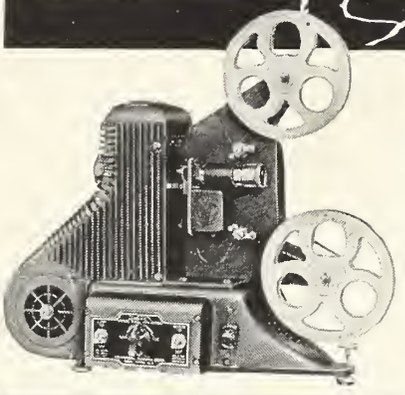
TITLE: "You know . . . there's a special premium with each book—" Cut to:

SCENE 16. Close on her. She leans

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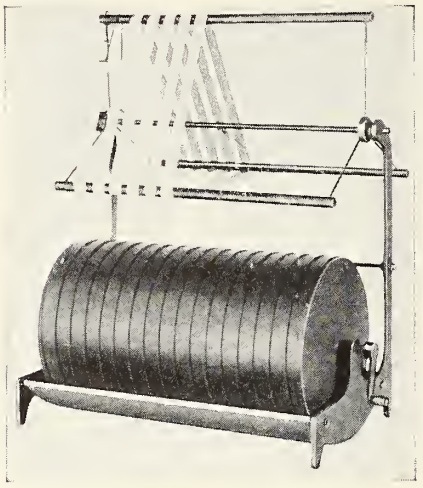
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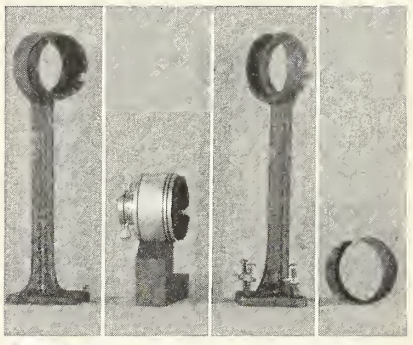
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closer, makes pantomime with her lips to simulate the premium is a kiss. Cut to:

SCENE 17. Medium, taking in both. He cracks a big smile, throws away his newspaper, says "Oh boy! that's different—" as he digs into pocket for bill. Hands it to her, takes book, tosses it down, rises and goes into a clutch and kiss with her. Dissolve to:

TITLE: "One hour later—" Cut to:

SCENE 18. Medium close shot on both, as they sit side by side in separate chairs on porch. The whole pile of books in his lap. He looks mussed, lipsticked and groggy—but happy. She is smilingly counting the dollar bills in her lap. Cut to:

TITLE: "8760 hours—or one year later!" Cut to:

SCENE 19. Medium shot on porch. Both seated in chairs some distance apart this time. He is reading a book. She is holding a new baby.

FADE OUT.

A continuity, calling for nothing but exteriors and no props difficult to obtain, except maybe the baby, this home movie should be a simple one for other amateurs to film successfully. If there is no baby handy for the final scene, a number of different devices should suggest themselves, equally as climaxing. The scene may open on him a year later reading a book on the porch. She may appear on scene from inside house, garbed in house dress, etc., going over to him, taking the book out of his hand, getting him by the ear to lead him in to supper.

Or the scene might open on a very close shot on a book being held in two hands. Opening scene reveals the hands and book belonging to a preacher performing a marriage ceremony for "he" and "she." Another climax device, one taking an interior shot or two, would open on him comfortably reading a book in the living room. He starts as he hears a voice off scene. A cut reveals her in nightie or negligee at top of stairs urging him, via title, to come to bed . . . that he won't be able to get up in the morning, etc.

There are a number of others, probably better than these snap suggestions, which might be devised. However, if you can manage the baby as the tip-off for the climax, it will give the best "touch" of all to the film.

(*EDITOR'S NOTE: *Here's a* HOME MOVIE *reader who sent us a winner but didn't send his name or address. If upon seeing his submitted continuity idea here he will write the editors, two rolls of panchromatic 8 or 16mm film will be sent him.*)

Titling An Aid To Continuity

• *Continued from Page 186*

something like this: preceding the first scene we read: "Mother and the kiddies, June 6, 1938." Next we read "Harold, Jane, and Zipper." Following this we see "Our house," and then "The back yard fish pool." Preceding the shot of main street we read "Washington Avenue" and then "Bryant Park is the city's finest." "Grandma Hutchins pays us a visit June 21, 1938" comes next, and no title is used for kite scene since none is thought necessary.

Well, what has happened? Without a doubt Mr. Beginning Amateur has improved his film. However, he still has a newsreel, and to try to attempt any kind of continuity with such a variety of shots seems next to impossible — it can be done, merely by giving some thought to the titles and how they should be worded. Also, we are going to change the sequence somewhat. Let's continue with our experiment and see how this might be done.

In the first place, we are going to dress this reel up a bit. We are going to give the film a name. Until we can think up a better one, let's call it "June at the Jones'," for that's really what the roll is. This we shall call the main title, and it will probably be wise to insert the date at the bottom in small letters, "June, 1938." To do the job properly we are going to fade out this main title and fade in the next one. We are going to open the film with the shot of the main street and precede it with "Washington Avenue is the 'Broadway' of Smithville." Now, in order to tie in this shot with that of the park we try to make some connection such as "Smithville is proud of Bryant Park," or "Washington Avenue leads westward to Bryant Park."

Following the park scene comes the view of the house. For this we might say "The park is less than three blocks

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from our new home." Now, if the amateur is clever he might run in a bit of humor such as "Dad's first landscaping project shows his love for gold," and follow this with the goldfish pool. Next, let's introduce the kids and the dog. "The fish don't interest Zipper; he prefers Harold and Jane." The kite scene can follow probably without a title.

Next we shall introduce Grandma with "Grandma Hutchins gives final approval of the new home." And now for our closing scene we shall use the one we shot first — that of Mother and the kiddies waving and looking at the camera. This shot had no meaning at the first of the reel, and for that matter it doesn't now, only as we place a title before it. A title such as "Goodbye, Grandma, come again" serves a number of purposes. Although Grandma is nowhere to be seen, we feel that she is taking her departure somewhere outside the camera range. The title links this final scene with that of Grandma just before it, and last but not least, it gets the audience ready for the close of the picture. Now comes the final scene of Mother and the kiddies waving, presumably at Grandma, and then the title "The End."

We don't mean to imply that the above experiment is a perfect example of good movie technique, but we do mean to say, and we feel the reader will admit, that the title wording and sequence has been greatly improved and that certainly a thread of continuity and smoothness has been created which never existed before, *and yet only the original scenes were used!*

Let's study the phraseology of these titles a moment. The first title — only seven words long — tells us three things: It tells us the name of the street, it tells us that it is the main street, and it tells us the name of the town; quite a bit for seven words, and none of the three ideas are brought out by the film itself. Now in order to link the second scene with the first, we start the next title with something referred to in the first. This follows up to the topic of the second scene — Bryant Park. This same linking is carried on again in the third title when we refer back to the park and then to our new home. By this time we have created a locale, or setting, for the next scenes which are to follow.

The humorous title isn't necessary — many workers will not like it, but where a bit of humor can be worked in, it is often a good idea.

We link again when we mention the fish, and then lead into the dog, Harold and Jane. Perhaps the only break in the continuity exists when we shift from the kite scene to Grandma. The worker can't expect to link every scene, and although we could link these two scenes, it would not only be rather clumsy, but unnecessary, since by this time the continuity has been built up strong enough to carry through a few unconnected scenes.

The reader, we feel sure, will agree that the final scene has been strengthened by placing it at the end of the reel and by using the title as we did. Usually we don't like those who photograph to look at the camera, and worst of all, wave, but in this instance we made use of this otherwise bad feature.

Almost any series of seemingly unrelated shots can be worked into a presentable continuity by careful editing and well-written titles. If a film is worth shooting in the first place, and worth projecting after that, it certainly is worth careful planning, editing and titling so that it may be presented in its best form.

The amateur cannot expect to sit down and in a few minutes have the scene arrangement perfected and the titles worded. This "after continuity" takes much thought and concentration. But the result that will come from this effort will be well worth the time and effort spent. Try improving the continuity with those next titles you write.

So You Want Us To Confess Our Mistakes . . .

• *Continued from Page 190*

was in neglecting to plan my filming, this resulting in a conglomeration of scenes which though quite good photographically will probably never find a place in a finished picture.

Be it a Sunday Afternoon Drive, A Trip West, or pictures of the new litter of kittens, proper planning before shooting will lessen the footage exposed, lessen the amount of film whose fate will be the cutting room floor, and increase considerably audience interest.

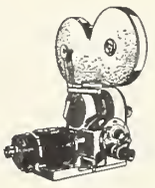
While I would never hesitate to encourage the new camera owner in taking every opportunity to make practice shots, a little thought given to planning one's shooting will do more to save film than any other single factor in movie-making.

James Genders

THE first roll of film that went through my camera was black and white. All indoor Christmas shots—the tree, children and their toys, etc. It was a perfect film (I thought so, anyway) and that was my big mistake. It all seemed so easy. This cinefilming was a cinch.

My mistaken idea that a haphazard placement of lights, a carefree attitude regarding subject arrangement, etc., to say nothing of chance exposure, has cost

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me many rolls of poorly filmed pictures. Why didn't I continue to get the same good results? Now I know that I was just plain lucky with the first attempt and didn't know it. I thought I was good.

That was five years ago. Since then I have studied and learned. I am still studying and learning and now my advice to myself is to proceed methodically—first with a definite film plan in mind, put the whole scheme on paper in some order of continuity, check the camera for cleanliness and load with good film. Check the exposure carefully with a meter or some other suitable means. Some of this advice is old but worth repeating—steady the camera—time the length of shot to fit the subject—and I remind myself that the subject should do the moving instead of the camera or the cameraman.

Get acquainted with your camera, take care of it, be proud of it, and for many years it should give you service and pleasures. Be proud of your first film, keep it free from grit and dust and it will become more and more valuable to you as the years roll on. But don't make the mistake of thinking you are a finished cinematographer just because you are pleased with your first attempt.

Ray A. Hook

Speed Up Action by Time Lapse Cinematography

• *Continued from Page 183*

pull-down arrangement to make the exposure. The worker possessing a single frame attachment on his camera should have no trouble in working out a satisfactory mechanism to make these exposures at any given interval.

Pictured on this page is the apparatus as worked out for a Cine-Kodak Special. The first job was to determine the weight required to pull the single frame lever. This was found to be about 1300 grams. Following this, the return tension of the single frame release was measured and this proved to be close to 900 grams. The problem, then, was to find some object which would exert a pressure of more than 1300 grams and when released would retain less than 900 grams. Many ideas were tried, but the solution found most satisfactory was the use of a solenoid as shown in figures 1 and 2. The core of the solenoid is made of soft iron bailing wire and weighs about 800 grams. The solenoid is wound with three pounds of No. 16 double cotton-covered copper wire.

The solenoid is connected direct to 110 volts A.C. current and when the juice is turned on the soft iron core is pulled to the center, thereby exerting sufficient pressure to pull the release button and make the exposure. When the current is turned off, the spring tension in the release button being stronger than the weight of the core, again returns it to starting position.

The further the core is placed out of the solenoid coil, the more pressure is exerted when the current is turned on. Thus it is possible to regulate the amount of pull by the distance the core extends out of the coil. The solenoid as pictured is 12 inches long. The center is of wood, and the winding was easily accomplished by placing the wood core on a lathe and turning slowly. The mechanism was then placed on the control panel under the camera as shown in figures 1 and 2.

The time interval was solved by using an old electric clock. The hour hand was not used, but the minute and second hands were connected to silver contacts as shown in figure 3 and the diagram. As pictured here, the mechanism completes the contact every 15 minutes. This can of course be constructed to make exposures at any desired interval from a few seconds up to once every 12 hours, by making more or fewer contacts.

The diagram shows contacts placed 15 minutes apart. Also are shown two contacts which connect with the second hand once every minute. When the minute hand rests on one of the contacts, the second hand will then complete the circuit as it passes its contacts and the exposure is completed.

It will be seen that the contacts do not connect directly with the light and solenoid. It was found that the current was too strong for these delicate contacts and that arcing resulted. The only solution, then, was to work out a system of relays which, when operated by

Movie of Month

• Each month the Editors of HOME MOVIES select the best picture sent in for analysis and designate it "The Movie of the Month." This movie is given a detailed review and a special leader is awarded the maker. The movies given this honor to date are:

DECEMBER: "Youth," produced by A. O. Jensen, Seattle, Wash. An 8mm picture 400 ft. in length.

JANUARY: "Destiny," produced by J. Frederick Morrison, of Long Beach, Calif. A 16mm picture 800 ft. in length.

FEBRUARY: "Insomniac," produced by M. R. Armstrong, Los Angeles, Calif. An 8mm picture 200 ft. in length.

MARCH: "Today We Die," produced by John Wentworth. A 16mm picture approximately 400 ft. long with musical accompaniment.

APRIL: "Chicagoland," produced by Theodore Shaw, Chicago, a 16mm picture, approximately 400 ft. long.

MAY: "Africa," produced by Mrs. Albert Heekin, Cincinnati, 16mm picture approximately 900 ft. long.

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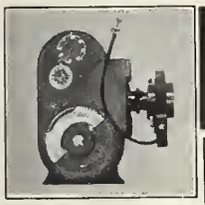
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the clock, would in turn operate the light and the solenoid.

After trials with various devices, the use of buzzer coils together with mercury switches was found to work most satisfactory. The switches are mounted on a piece of small wood in such a way that they lean forward, thus throwing the mercury out of contact—figure 4. When the buzzer is turned on, the arm of the buzzer flies upward, thus throwing the mercury into contact. When the current is turned off the buzzer arm returns to its original position, the mercury flows back again, and the current is broken.

It will be found necessary to use direct current in operating the buzzers since alternating current causes the arm to vibrate thus resulting in a poor mercury contact. The light is connected to one mercury switch and the solenoid to the other. In the diagram the reader will notice that the second hand makes one contact a fraction of a second before it makes the other. This first contact connects with the mercury switch controlling the light, while the second switch, which is turned on a split second later, operates the solenoid and the exposure. In this way the light is always on just before the exposure is made. Less than a second later the contact is broken, the lights go off and the release lever returns to its starting position, ready for the next exposure.

All contact points on the clock are made with silver. Fifteen cents worth was obtained from a jeweler and this proved more than sufficient. The two-inch springs soldered onto the end of the minute and second hands are narrow bits of mainsprings from an old watch. This spring was found necessary so that the second hands would move slowly without interruption.

An easy way of testing the equipment is to set up a clock and photograph it. Examination of the film will show if any contacts were missed and if so which ones. When the mechanism illustrated was tested, it was found that several exposures on the "quarter of" exposure were missing. The contact was checked and the error corrected.

Once completed, the worker is now ready to photograph blooming flowers, growing plants, crystal formations, etc. Kodachrome will improve many a shot of this kind. A dark room is best for such a set up so that the lighting will remain the same at all times. If placed in a light room, the exposure will be greater in the daytime than at night, and unless the necessary precautions are made, the exposure will be uneven.

One of the most interesting subjects made with the outfit as described here was that of kernels of corn sprouting. Several kernels were placed on a piece of cotton between glass and set up in front of the camera. The mechanism

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was then turned on and kept running for a period of ten days. Exposures were made every 15 minutes for this entire period. Figure 5 is an enlargement from this film made when the kernels had been growing for four days. Both kernels have just started to sprout. Figure 6 shows the progress at the end of the seventh day, and figure 7 shows the result on the tenth day, the day the experiment was ended. On the screen the roots move slowly but steadily, resembling large white worms. Although the apparatus was running continuously for 10 days, the sprouting roots consume but a minute on the screen.

Large red flowers when photographed in color by this time lapse method present a most unusual spectacle on the screen. The red buds grow quickly and then sort of burst into large red blooms, resembling a sky rocket as it breaks high in the sky. Certain chemicals when dissolved in plain water result in a colorless liquid, but as evaporation takes place, the solids crystalize into many interesting forms and colors.

The worker who is interested in constructing such a time lapse mechanism will find new worlds to conquer, for very little of this type of work has been done, either by professional or amateur.

Woman Makes Movie of Month—Africa

• *Continued from Page 181*

many of our American cities and towns.

The picture being made in Kodachrome accents the colored clothing worn by the natives. This also seems to be a revelation. One sort of wonders where these tribes should secure so much clolored cloth, but there it is.

We see their dances and some of them, as mentioned in the title, are not far removed from our own "jitterbug" antics.

In the wild animals sequence, the outstanding shots have to do with the lions. The earlier scenes, because of the great distance from the camera, were not very revealing of the animals, such as the wild beasst and others. However, the lion is probably the most interesting of all of the African wild animals.

Mrs. Heekin has cut this well. After we see the herd of zebras, we get the impression they are being stalked by the lions because of the manner in which the scenes have been inter-cut. Of course this is done to complete the illusion when we later see the lions feasting on the zebra carcass.

When the lion is feeding it does not pay much attention to outsiders. This was shown by the close approach of the party's auto to the feasting cats.

Another interesting shot was where a part of the zebra carcass was hung from a rope over a limb with the rope evidently being held at a distance by some person, then pulling the carcass up and the lions jumping for it as it gets out of their reach and one wily lion climbing out on the limb and then jumping down for his food.

After the lions are finished we find the vultures cleaning up.

This sequence, while the highlight of the picture, is followed by the scenic shots. But they are kept brief so that they are not boring or tiring. We discover a waterfall much larger than our own famous Niagara. We find the stream that is the source of the Nile and other interesting information.

In the cities, of course, it is difficult to believe we are in Africa. Flowers that are familiar to us are growing there in Africa; there are also strange flowers.

This picture would have been a fine achievement if shot by a man. But we believe a little more enthusiastic congratulations should be offered because it was the work of a woman, and undoubtedly a courageous woman.

This is How a Professional Shoots Travel . . .

• *Continued from Page 189*

the districts. Bare feet are typical in the tropics and serapes in gay stripes and patterns turn your thoughts to Mexico.

You can also emphasize foreign atmosphere by a contrast of the old and the new. Camels and automobiles stopped by a traffic light in Jerusalem make a good study in contrast, as well as the native sail boats alongside a modern steamer in the harbor of Martinique.

Close-ups are invaluable in featuring local atmosphere. Immediately after a general view, move right up for a close-up of some integral part. In Barbados, a windmill turning in the breeze would be an important item in your general view, so follow it with a scene of the sails completely filling the screen. A general view of a native woman weaving would be followed by close-ups of the homespun and the hands and feet operating the loom.

Candid camera close-ups give you the opportunity of showing details of the faces of your actors. Each scene should appear to be as natural as possible, so remember that a face concentrated on some definite task is much more inter-

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esting than a face staring into the lens. Often the subject is self-conscious and you realize that the close-ups will be stiff and unnatural. In this case, make a short scene and pretend that you are through. Then get another natural close-up when the actor relaxes, thinking that the picture is all over.

The films have to be edited when the trip is over, and close-ups have to be cut and inserted in the proper places—so watch your actors. Don't let them take off hats, reverse objects they are using or light cigarettes in between the general views and close-ups.

The action of general views and close-ups must also be matched later in the cutting room, and the time to remember this is while you are shooting the pictures. If an ox-cart moves across the foreground from left to right, then be sure that your close-ups of the oxen's feet and of the wheels move from left to right. After a general view of this type you can always chase after the cart for close-ups even though it is in a different location, because the background doesn't show. You can also make your close-ups of a similar cart, cut these in later, and they can't be detected. Close-ups of outstanding action keep your film moving.

In selecting subject-matter for the main body of the film it is best to take your general outline and weed out the possibilities in each group so that only the outstanding remain in each one. For example, every country has historical landmarks, but it isn't necessary to photograph every one of them, since nothing will bore your friends quicker than a long-drawn-out series of ruins or buildings without action. Choose a few according to importance and picturesqueness and spend enough time to work them up into a real addition to the story. Many dull scenes of this type can be put across by making them beautiful, either by artistic composition and lighting or setting them off with clouds against a heavily filtered sky. A 23A filter with Panchromatic Super X film are ideal for this effect.

Every country has industries, so make a list of them all and then select one or two that are unusual or play an important part in the commercial importance of the country. Try to find one with enough variety of scenes to hold the attention of your audience. Fishing activities are usually good if the fish are large or the quantities handled enormous. The flying fish industry off the coast of Barbados and tuna fishing off the coast of Sicily are good examples of this. Cattle and sheep industries are made to order for the motion picture camera, for in addition to the beautiful and interesting scenes, they furnish enough action to make a fast-moving sequence. In the hills of Jamaica there is an unusual herd of white Indian cat-

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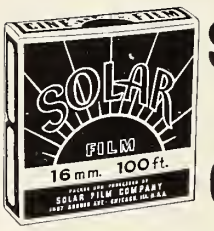
If you are fortunate enough to be in Hawaii this winter, don't overlook the cattle shipping from the Island of Hawaii. Not having a suitable dock, cowboys swim the cattle out to small boats and then tow them to the steamer waiting offshore. By using a sling or cradle, the cattle are swung up from the sea and loaded on the ship bound for Honoiulu. While this story is classed as an industrial, it furnishes thrills and plenty of spectacular action. The ordinary process industries such as cotton, steel and coal are usually difficult to cover. However, grinding sugar cane with oxen in Haiti and with large windmills in Barbados are worth-while industrial shots. I believe it is better to devote more time to one or two good features than to attempt to cover them all in a haphazard manner.

Wherever you can find unique customs, try to work out complete sequences of the best ones. In some countries the people can go to a public letter writer and have him compose and write their letters—and later read the replies. In Cairo there is a whole street devoted to the professional writers, each sitting in his own open-air booth, talking to his clients and writing out the messages. Try to pick this up on your Mediterranean cruise this spring. The variety of clothes worn in Egypt could be shown by choosing your actors with a little care, using one Egyptian dressed in European clothes and red tarboush (fez) and another in flowing dress and turban or tarboush. A veiled woman as one of the clients should be included.

Native dances, celebrations and religious features are often found tied together, as a celebration may be of a religious nature, such as the procession for the Virgin of Guadalupe in Mexico City, or it may sometimes feature native dances. In the spring the Hawaiians have a lovely May Day celebration in Honolulu when they demonstrate every type of native dance. This is held during the day and photographers are especially invited to attend and are given an opportunity to photograph hulas that might otherwise have to be staged privately and expensively.

The gay Tarantella is found in southern Italy, and many hotels on the Amalfi Drive feature this dance in a patio entertainment where it can be photographed by the guests. Mexico is filled with picturesque dances, each section having its own dance and distinctive costume. Havana has some colorful fiestas with dancing during the winter season, and you would have no trouble in getting variety in subjest-matter there.

Religious features nearly always photograph well. No picture of Greece could be complete without showing the bearded, black-robed monks on the



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If, after your reels are edited, they show careful selection of location, local atmosphere, variety, intimate close-ups, natural scenes, action and above all tell a story in a clear, interesting manner, then you have travel films which can be screened with pride—and no apologies.

The Reader Speaks . . . . .

• *Continued from Page 178*

or double run film; will take single frames; can be locked either on or off, and has a cable for remote control. It has a frame counter, and the pull-down mechanism on the gate is practically dust-proof by being entirely enclosed, the covering having a glass viewing window. Naturally it has different speeds, four in all. But its finest feature is the built-in photo-electric exposure meter geared to the lens iris. This cell has 20 different settings to compensate it for films of different emulsion speeds in connection with the different frame speeds. The lens is a Schneider Kinoplan f2.7. It is absolutely impossible to spoil one inch of film from either over or under exposure providing that the camera has been correctly set for the film being used. Of course if I am using good pan film and set the cell dial at 17 scheiner I will get an over-exposed film, and if I am using Kodachrome and set the cell dial for Pan. I will get a slightly dark picture, but that is no fault of the camera. The price of this camera in Canada complete with case is $165.00 which isn't bad when one considers its points of superiority. This camera has been on the market for several years.

Another 8mm camera that one sees up here in Canada is the "Emel" (made in Paris, France). This is a three lens turret front job that has also been on the market for several years. It has all the usual gadgets such as different speeds, parallax compensated viewer, frame counter, single exposure control, as well as back-wind and gear outlet for synchronized sound. This camera sells for about $185.00 with f1.5 lens, the other two lenses of the turret being optional.

The Eumig factory also make an electrically driven 8mm camera that runs from an ordinary flashlight battery: one battery lasting about a year. It has an f2.5 lens. This camera, however, just came on the market about two years ago, so is comparatively a new model.

As to the size and shapes of these three cameras: the Emel looks like a small brother of the Victor 16mm turret or Filmo 16mm turret, being only about 4½ in. from top to bottom, the Eumig Photo-exposure meter model and the Eumig electric motor model are both box shape, the former being about 5 by 5 by 1½ in. and the latter about 4 by 3 by 2 in.

Carl C. Skinner

Another Club Success Story—Kansas City

• *Continued from Page 188*

club and certainly "get things done." Programs, social functions, membership, library, equipment and other phases of the Club's activity are handled by one-person committees in a very satisfactory manner. This method makes the members realize more forcibly their obligations to the Club and gives them the opportunity of basking in personal glory for the achievement of noteworthy contributions.

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who owns movie equipment, is presented with an engraved silver plate bearing his or her name and "Honorary Lifetime Member of The Kansas City Cinema Club" for the purpose of attaching to some piece of equipment. this stunt spreads good will among celebrities and provides excellent advertising for the club.

Meeting announcement cards are sent to all members direct by mail and special attractions are elaborated by mimeographed bulletins which are also placed in all camera stores in the city.

The second meeting of the month is devoted to technical presentations, including lectures, demonstrations, applications and discussion of equipment. The Club enjoys the distinction of being among the first to show many popular technical subjects and many well known authorities have lectured at various meetings.

At the last meeting in December, 1938, an election of officers was held. Mr. J. C. Sherard was elected President, Mr. Walter Jennings, Vice-President, and Mr. Witte, Secretary-Treasurer. Mr. Sherard was re-appointed as program chairman to run concurrently with the presidency. Mr. Witte was unanimously reelected for the second year and was also appointed Editor-in-Chief of the Club's newspaper, "The Kansas City Cinema Club News."

Details for Making Simple Sound System Recorder

• *Continued from Page 191*

placed three or four feet back of the projector but, even then, the results will not be very good. This is especially true when working with 16mm.

After many experiments with different needles it was found that the type of needle used was not really critical. An ordinary "loud" steel phonograph needle may be used as well as a tungsten permanent point needle. A Presto play-back needle, the kind that is bent like a plow, works especially well. Its only drawback is that, like any steel needle, it must be changed ever so often.

Best results have been obtained through the use of a sapphire-point play-back needle which may be purchased at any good music store for $2.00. This needle has the great advantage of being permanent and the disadvantage of being fragile. Should you happen to drop the pick-up head and thus strike the sapphire point on a metal surface, the point will probably break. With a little care this should not happen.

When working with 8mm all needles must have from two to three-sixteenths of the shaft cut off since the entire needle must be approximately two-thirds as long as the ordinary phonograph needle. The needle angle is also important although no hard and fast rule may be given. This angle may be changed in two ways: By changing the angle of the recording head or by slight bending of the needle shaft—when it will bend. This angle should be about 40 degrees. If too sharp an angle is used the needle will scratch and tear the film instead of embossing it; while if too flat an angle is used, the high notes are lost. Some experimenting must be done with each individual machine until the best results are obtained. *A longer needle with flatter angle must be used for 16mm, therefore use the needle full length.*

Play-back pressure needs to be very light since any excess will affect the permanency of the recording. Just enough pressure to cause the pick-up head to drop easily when raised will be about right. This weight will be found to be from one to one and one-half ounces, depending on the set-up. The recording pressure must be sufficient to make a good groove and at the same time not scratch or tear the film base. The needle should press on the film just hard enough to cause a slight bulging on the opposite or emulsion side. In experimenting with different weights it was found that, the less the recording weight used—the better the high frequency response. However, if we go beyond a certain minimum of pressure two difficulties arise: the needle will not "track" when playing back and the sound track will lose most of the high notes after half a dozen play-backs.

On the other hand if more than the optimum recording weight is used there results a corresponding loss of high notes and, in addition there will be too much back pressure on the sprocket pulling the film. This may cause tearing of the sprocket holes. *For 16mm slightly more weight should be used both in recording and in playing back.*

The recording head must be so mounted that it pivots freely up and down with very little, if any, side sway. Any excess of side movement will cause it to "hunt" from one side of the film to the other when recording and, on playing back, it will be found that the needle will "track" with difficulty resulting in the need of constant adjustment.

In order to have the film travel in a straight line under the recording head we must have a groove, slightly wider than the film, turned on the recording drum or cylinder. The height of the side walls of this groove is not critical



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and may be anything between one-thirty-second to one-sixteenth of an inch. However, it is important that these side walls be perpendicular and not v-shaped or flared. The clearance between film and side walls must be just enough to allow an easy pull and no more. To eliminate unnecessary friction and scratching of the emulsion (the emulsion rubs against the recording drum at this point) it is advisable to use a strip of Kodaloid or just a piece of blank film with the shiny side up, betwen the film that is being recorded and the metal of the groove. The ends of the Kodaloid or of the strip of film are fastened to the drum with small strips of Scotch tape. At the point where the needle engages the film, a small thin piece of leather, such as used for sweat bands in hats, is placed under the Kodaloid (Figure B). Rubber tape works equally well but is harder to handle. Whenever the Kodaloid or similar material gets dirty or rough it may be speedily changed by discarding it and using a fresh piece.

With the understanding of the above, any amateur having an amplifier, a pick-up head and a microphone may easily set up an experimental breadboard layout, such as the one diagrammed in (Figure C). All that is necessary to make is the grooved drum to hold the film in place under the pick-up head. Even this drum may be done away with for experimental purposes by using an ordinary glass tumbler with straight sides or the side of a bottle instead of the grooved drum. The film track then can be made by using two metal strips such as radiator hose clamps or through the use of pieces from a film clip used to hold the film on a reel. These clips or strips of metal are fastened to the smooth cylinder with adhesive or scotch tape, the main thing being that they keep the film traveling in a straight line without side motion. Try it!

To record, disconnect the voice coil leads of the amplifier and connect the recording head instead. (Low impedance 4 to 10 ohms.) In playing back connect the pick-up head into the amplifier input and re-connect the voice coil to the amplifier output.

Tell Me—How I Can Improve My Film

• *Continued from Page 187*

introduced with a different color wiping over it, giving the definite impression of change of title.

We commend him for keeping the scenes short but interesting. We commend him for having action in his scenes. The enlargements are some examples of how he employed people.



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2. The old-time cowboy.

3. Various types of city-provided horse-watering devices. (We have one here that provides water for horses and also has built into it a fountain for use by humans.)

4. Rock churns built on hilltops by sheep-herders as they while away the time.

5. Sheep-herders' cook wagons.

6. Early automobiles and horse-drawn carriages.

7. Hand-powered washing machines.

8. The American Indian with his old customs.

9. The little red schoolhouse.

10. The spinning wheel.

The list is endless — the possibilities for the scenario-writer limitless.

Ralph O. Lund

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A short subject that gets the laughs is planned around a picture frame which is at least 30"x27". To the back of this frame a dull black cloth very loosely, lose enough to permit a person to stand back of the frame but in front of the black cloth.

The frame is placed upon a piano or stand so that the person's body will not show. The subject then slips into position in the frame, usually with the arms folded, the black cloth being the background.

Then have someone place a tray of sandwiches or a glass of liquor on the stand or piano in front of the subject, who reaches out and eats a bite or takes a drink and then returns to the former pose.

Variations to this gag can be worked out by adding an artist to the skit.

Dr. Charles L. Baker.



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Contest and will award a beaut
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Only Professionals are Bar

There's Still Time to Ent

★ **LLOYD BACON,** *noted director under contract to Warner Brothers Studios, has joined the Editors of HOME MOVIES as one of the judges of the Annual Home Movies Contest for Amateurs which will come to a close on June 30. Mr. Bacon, for many years an enthusiastic amateur movie fan himself, believes that by joining the editorial staff of HOME MOVIES in this manner, he will be able in his modest way to help encourage ambitious amateurs to make better motion pictures.*

He is an enthusiastic patron of home movies, and recently completed a year's record of his baby, whom he has nicknamed "Happy." Every Sunday for the past year, Mr. Bacon has taken pictures of "Happy." Now, with the completed film all spliced and titled "Happy Days of 1938," he proudly projects it for all his friends. At the Warner Bros. Studios he is now directing one of the biggest pictures of the year, tentatively titled "Give Me a Child."

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WARNER BROS. DIRECTOR

he Judges In The Annual

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trings. Open to All Amateurs for Either 8 or 16 mm. Read Rules. They're Simple. Note the Prizes. They're Valuable.

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Color: Silver, including six accessories (Backgrounds, Ruler, Tweezers).
Two Besbee Ultra Closeup Adapters with Tripod Table, Lens Elements, etc.
Four dozen film reel clips for 8mm or 16mm reels.

TITLE MASTER ZOOM TITLERS

Vith complete set of Title Master "Reverso" backgrounds.

Send film any time. You do not have to wait until June 30th. Your film will be viewed, judged and graded and returned to you. Send to

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Hollywood, Calif.

RULES

- All Film will be returned. Entrant must pay transportation charges both ways. If stamps are not sent, film will be returned by express collect.
- Film must be on either 8mm or 16mm size. You can enter as many subjects as you desire. Film can be any length, or any number of reels.
- All Film should be titled . . . that is, at least have a main title. It is permissible to have laboratory make your titles.
- Film can be sent in any time before closing of contest and it will be judged and record kept and returned as promptly as possible.
- All Film sent in early will also be reviewed by the Judges and written analysis sent you.
- Film coming in during last weeks may not be reviewed because of rush of work in judging the many films.
- Film coming in during last weeks will also be held longer because of the work of judging.
- Contest closes on June 30 and is open to all amateurs, all types of pictures and subjects.
- No entry blanks necessary. Label your can and your reel if possible with both your name and name of picture.
- Enclose information as to what camera, lens and film was used.
- Also mention any other equipment used, such as filters, titler, etc. This information is not necessary but helpful.



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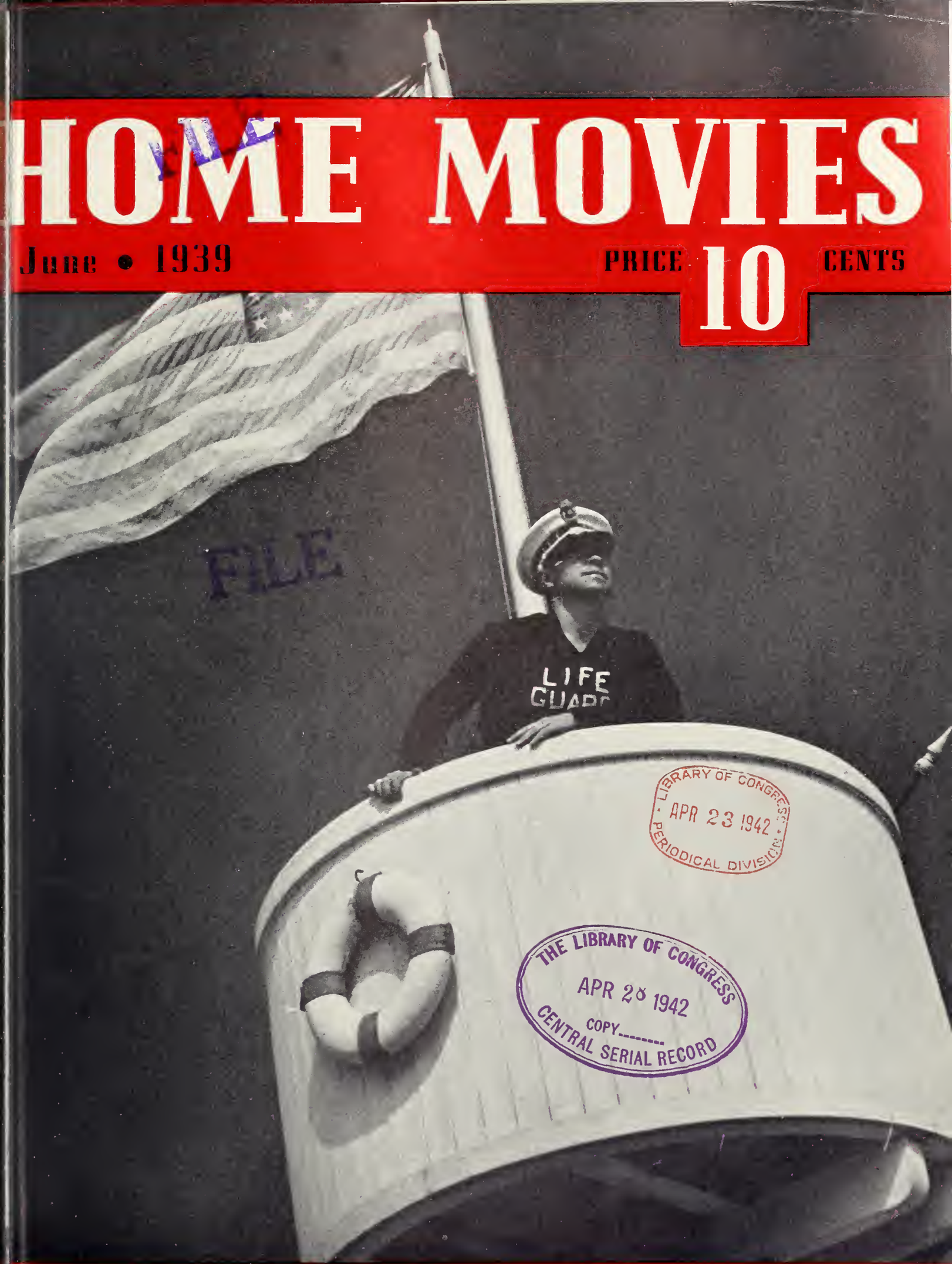
• *Ciné-Kodak Super-X Panchromatic Safety Film is available in 200-ft. rolls at $12; in 100-ft. rolls at $6; in 50-ft. Magazines and Packettes at $3.50; and in 50-ft. rolls at $3.25. All prices include processing and return, within country of origin.*

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PUBLISHED MONTHLY BY
VER HALEN PUBLICATIONS
6060 Sunset Blvd. Los Angeles, Calif
Phone GRanite 6414

New York Office: Everett Gellert
62 West 45th St. Vanderbilt 6-5254

Chicago Office: C. N. Burris
55 E. Washington Street -:- Phone State 1100

Vol. VI June, 1939 No. 6

Contents

Cover photo by Dave Elkins

The Reader Speaks 220
Backyard Movies 222
I've Got a Problem 224
Movie of Month
by J. H. Schoen 227
Methods of Using Our Title Backgrounds—*by George W. Cushman* 228
Here's a Picnic Continuity That's Tops
by Doug Alkire 229
When Out West—Shoot a "Hoss Opera"
by Charles W. Herbert 230
More Details About Building Home Sound Equipment
by Dr. George Pasto 232
A Few Simple, Basic Cine Tricks
by John P. Irons 233
Making Good Movies Better with the "Dream" Camera
by R. E. Merville 234
Hollywood Shoots Thru Glass . . . This Way
by E. M. Liebscher 235
Highlights of Amateur Club Activities
by J. H. Schoen 236
Tell Me—How I Can Improve My Film
by the Editors 237
The Experimental Cine Workshop 238
It's New to Me 242
Exposure Meter Guide 254
Title Troubles 258

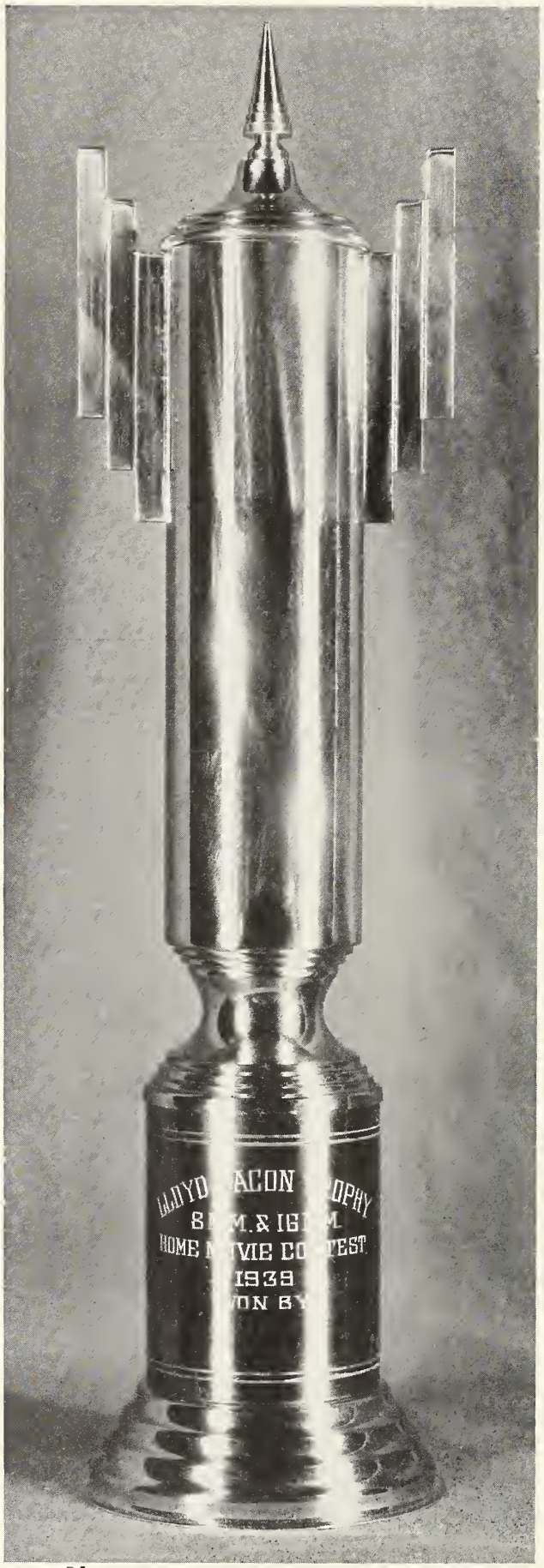
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Entered as Second-Class Matter, May 6, 1938, at the Postoffice at Los Angeles, California, under the Act of March 3, 1879.
Subscription—U. S. $1.00 a year. Canada $1.50 a year. Foreign $2.50 a year. Single copies 10c. Foreign single copies 15c.
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Get your feature ready NOW. If you are not a professional you are eligible regardless of subject type or length.

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The READER SPEAKS...

Streamline Reversal

These reversal experimenters are at it again. They're having a lot of fun, to say the least. Now comes one that wants to streamline his method. Possibly others have experimented along this line. Let's discuss the subject. Here's his plea.

Sirs: I would like to work with the "Reversal Compound" method. I have tried "thiocarbimide" and similar compounds in the first (and only) developer, with over-exposure, and it works with some films, preferably absolutely fresh stock, slow brands.

But the latest idea is to develop and clear the film with conventional reversal bleach and clearing solutions. But instead of re-exposure and redevelopment in regular manner, they chemically fog the remaining unchanged silver salts and re-develop with "hydrosulphite" chemical solution.

I would like first hand information from experimenters who have used redevelop methods not requiring re-exposure, their formulae and results. I would like ideas for construction of a developing reel that will hold 25 ft. of 16mm or double 8 and fits in a daylight tank that you pour solutions in and out without letting the light in. Also should have a winding device to place the film on the reel automatically in complete darkness or in changing bag.

Dwight D. Clark

Swappers

Here are a few cinebugs who would like to do a bit of swapping with other amateurs. Here's a chance for you hosstraders to get together.

I would like to have about 200 feet of 16mm amateur shots of the Golden Gate Exposition in exchange for equal footage to be taken of the New York World's Fair 1939. Interested cinefilmers write to me, describing their camera and lens equipment and giving approximate idea of what they want from this end.—*J. G. Hottinger,* 144 Maddock Ave., Trenton, N. J.

I would like to trade shots with a Florida (8mm preferred) or 16mm camera fan. Also I would like to trade shots with anyone any place other than Southern California.—*H. E. Ward,* 2909 E. Anaheim St., Long Beach, California.

I have scenes from all New England, White Mountains and Hurricane scenes. Also shots in and around Boston. If any reader would want footage, 8mm, I will film whatever they wish. —*John L. Anderson,* 26 West St., Boston, Mass.

Sounds Good

It would seem that cinebugs are getting very much interested in adding sound to their movies. The recent little notice we ran for interchange of ideas brought a lot of kindred souls together, according to John Cermak. Here's what he says:

Sirs: I wish to take this opportunity of expressing my gratitude for publishing my request for contacts with sound-recording amateurs under "Let's Get Together," in your May issue.

I received an average of two letters a day, some by air-mail, regular mail and amateur radio. All have proven interesting and helpful and I'm sure that a very pleasant friendship will be enjoyed by all of us. So thanks again.

John J. Cermak.

Projection

Very litle is said about projection, possibly because it's so simple. However, little suggestions like Henry Fisher's help smooth it out.

Sirs: Did you ever watch the reaction of members of your audience who are always on the alert to switch on

• *Turn to Page 256*

Photos Wanted

• Some of you cinebugs who alsa da yourself praud with the still camera can maybe earn a penny or two if yau have same gaad human interest shats. Phatographs af children in action preferred. Next, peaple in sports, swimming, diving, tennis. Next, people in travel, engaged in deck sports, etc.

The Bell & Howell advertising ogency wants these shots. If yau have them, submit them ta Henri-Hurst & McDanald, 520 Narth Michigan Avenue, Chicago, Ill. They stote fees paid will be liberal. State price wanted and you shauld also have release from peaple in picture for publicatian and advertising purposes.

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Reg. U. S. Pat Off.

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The Unipod consists of 2 aluminum tubular members that telescope. The inner member has a threaded element to receive your camera. This element is protected by a bakelite knob. The Unipod is made in two styles, No. 1 which rests upon the ground and can be extended to eye level—and No. 2 (illustrated above) which has a neck strap and rests against the body. Either style is only $6.00 and will soon pay for itself in film saved.

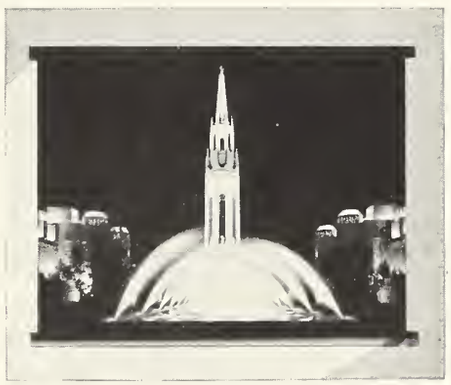
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Photos courtesy Golden Gate International Exposition



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• BACKYARD MOVIES •

New York Fair

Shoot if you must, this New York Fair, but don't let the color scheme get in your hair.

All of the movie equipment that I possess today was sold to me by Bill Morris who is now chief photographer at the New York World's Fair and who gave me more practical advice in one day than I could have garnered from numerous printed pages.

When Mr. Morris was with the photographic shop where I purchased my camera and projector, he verbally laid down a set of rules that I have adhered to and shall always continue to do so. Here they are:

Don't waste beautiful Kodachrome film on white statues or fountains. There are so many subjects containing colors that the cameraman should be at all times color-conscious when his camera is loaded with Kodachrome. On the other hand, pan film combined with a 2X yellow filter will do more justice to a pure white statue, especially when a few clouds are used for a background.

Don't forget to snap names of streets ing a moving object in the center of your view finder. The person who pams a still scene, anxiously trying to cover as much ground as possible is merely wasting precious film and becomes annoying to the eyes of the audience.

Don't forget to snap names of streets and locations thereby saving a lot of titling in the finished film.

In view of the above instructions, I have decided to make two 400 ft. reels of the Fair. One in Kodachrome and the other in panchromatic film.

Emerging from the Long Island railroad station which is practically in the center of the big Fair, the first thing that caught my eye was the gigantic color scheme.

Even the tables and chairs at the various outdoor restaurants resembled a riot of color. To say nothing of the buildings of futuristic decorations. But buildings, after all, are still, so be sure to frame them with some of the various colored flags that are flying the breeze and in evidence everywhere. With flags in every scene "color is king." And do not forget, there is no more suitable main title than a flag of the New York World's Fair flowing majestically.

The national exhibits buildings have spacious balconies from where one can film large areas of the Fair from above. While a ride on the Greyhound sightseeing bus can cover a lot of ground without pamming.

Subtitles are wholly unnecessary here as every building has its name in relief awaiting the lens of your camera. Every food exhibit, motor exhibit, communication exhibit, in fact every nook and corner is just crammed with attractive signs proving to the movie maker that subtitles here are free and your for the asking.

The Kodak exhibit is one of the greatest in the field of photography, but no films of any description are sold there. Instead you are directed to the concession of Underwood and Underwood, commercial photographers, who offer for sale every known film to the profession. So do not fear of running short on films.

Close-ups in color will lend a touch of originality to your Kodachrome reel. So will action. Be sure that your subjects are moving at all times. There is nothing so dead as scene after scene of stationary objects. That was one great fault I found in a reel of the Chicago Fair that I recently rented from an exchange. What a change in the eyes of the audience when something that really moved appeared upon the beaded screen. Keep this in mind, have everything moving from the beginning to the end of the reel.

Here is my plan. Obtain 100 ft. reel of the new Castle N. Y. World's Fair film so that you will not duplicate any of the angles in this reel. Then shoot 300 ft. of Pan film to supplement the Castle release. Next, stick to COLOR entirely and shoot 400 ft. of Kodachrome with plenty of action. And by ACTION I mean to visit the Wild West shows, Railroads On Parade and Morris Gest's Miracle Town where the lovely midgets make a wonderful subject.

Henry Fisher.

"Odd Shots" Idea

One of my principle worries — and I dare say it worries many other amateur movie fans — is what to do with all the odd-and-end shots I get. I usually carry my camera around with me wherever I go, whether it be down the street or on an extended trip, and whenever I see a shot I take it, with the result that I gathered a lot of shots with no connection with one another. But I have now found an outlet for most of these shots which is working out pretty well.

I am making a full-length reel titled "1939," and this reel shows various shots of events, people, and things month by month during 1939. For

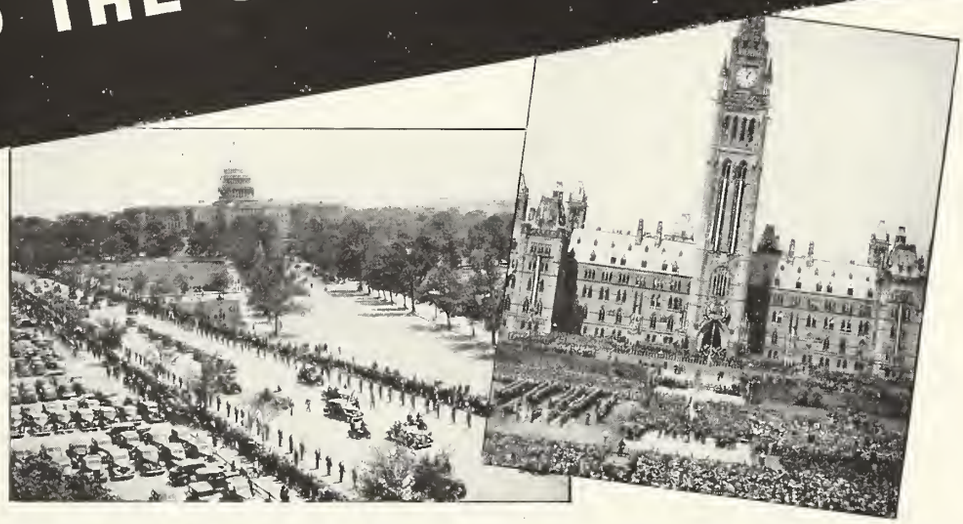
• *Turn to Page 262*

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I'VE GOT A PROBLEM

READERS: *This department is for your benefit. Send in your problems and our technical board of professional cameramen will answer your question in these columns. If an answer by mail is desired, enclose addressed stamped envelope.*

Wipe Offs (H. Hock, Washington, D. C.)

Are wipe offs made on 16mm film made differently than on 8mm. I ask this as I have read about making wipe offs on 16mm but little said about 8mm. How long should a wipe be.

Wipe offs, whether made on 16mm or 8mm film are the same. The size of the film does not affect it. If you want a quick wipe off you make your wipe within let's say, 16 frames. A long wipe off can go as far as 35 frames. Of course you will have to guess at these frames, but as you know you expose 16 frames a second you can gauge it by counting your seconds off during the process of making your wipe. If you use a chemical for the wipe it is very easy to count off the number of frames.

Telephoto Lenses (H. C. Matzinger, Wyandotte, Mich.)

I wish to purchase a telephoto lens for my 16mm camera. Which length is most popular, that is which the most used, 2 inch, 3 inch, 4 inch, 5 inch, or 6 inch? Also which size is most popular, f1:5, f3:5 or f:4?

Telephoto lenses are a matter of personal choice. It would seem, however, from equipment furnished by camera manufacturers that 3 inch is considered the most popular. You will notice that in 8mm the only telephoto furnished is the 1½ inch which is equivalent to the 3 inch in 16mm. Also cameras like Bolex come with their viewfinders equipped for 15mm, 1 inch and 3 inch lenses. As for the lens speed most popular it is also a very difficult question to answer. You will find the fast lenses are the most costly. Possibly we would answer this by saying the fast lenses are the most desirable. A fast lens can then be used under all conditions of light.

Filter Use (H. C. Matzinger, Wyondotte, Michigan.)

Supposing I measure light and find the scene requires an exposure of say 22, but I want to use a filter and the particular filter I use and the film I use requires opening the lens say two full stops. What I want to know is, do I set the lens at f:11 or f:18. In other words, are the stops listed on the camera full stops or the ones on the exposure meter full stops?

The stops on the camera are considered full stops. Two full stops from f:22 would be f:11.

You will find filters listed with a factor. This factor is usually a multiple of two or close to it. A factor of two requires that you open the lens one stop, a factor of four calls for an opening of two stops larger, a factor of eight calls for an opening three stops larger.

Some confuse these fitures and think they must open the lens eight stops with a factor of eight or by dividing eight by two they get four, and open four stops.

You will note that each succeeding larger factor is multiplied by two, thus two times two gives you a factor of four; two times four gives a factor of eight, but you open only three stops. A factor of twelve would be about three and one-half stops. This is the reason why filter factors are so confusing to many.

Film Markings (H. C. Matzinger, Wyondotte, Michigan.)

What causes the little white marks usually sort of triangle shaped on the edge of all processed film between the sprocket holes. I never get these markings when using positive film making titles.

The mark you mention is made by the camera. Each manufacturer has adopted a mark that registers on the film. By this mark it can be determined which make and model of camera shot the film. The mark is on your positive title film, only it is very dim.

Masking Film (R. W. Bliss, Lakewood, Ohio.)

Would appreciate your advice in the making of a mask or masks to be used in front of lens on my Filmo 70D. How can I guard against mask being noticeable in finished film. Would there be a line in picture where mask ended? Just how would you make a mask, out of what, and just where would it be used in front of lens?

We have an article scheduled on masking that gives a new slant on this sort of cine work. However, to definitely answer your question the mask should be in front of the lens about 3 inches or more. In the olden days of movies in studios when the cameraman had to make all of the effects in his camera as does the amateur, their sunshades were equipped with a slot for holding masks. This was usually in front of the sunshade. These sunshades

• *Turn to Page 249*

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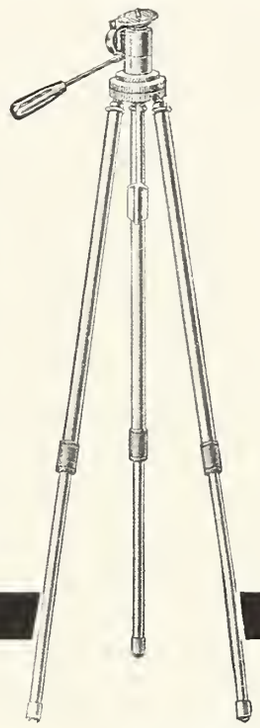
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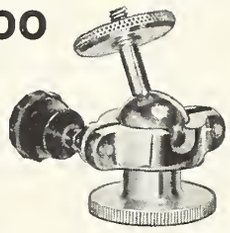
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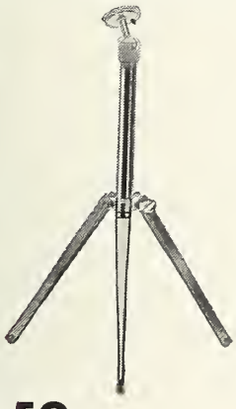


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HOME MOVIES ... Published in Hollywood

JUNE 1939

Reported by
J. H. SCHOEN



MOVIE of MONTH

SOMETHING definite always stands out in pictures selected for the "Movie of the Month" . . . strong features. One definitely feels something in the picture and its making that stamps the amateur as having the "movie-feel."

This is true of R. C. Denny's 800 ft. 16mm picture "Alaskan Cyclorama" which was selected by the editors as the "Movie of the Month" for June.

While Denny's photography is good, his composition very fine, still the thing that had most to do with selecting this as the "Movie of the Month" was Denny's titling and editing.

It is only natural that a picture that has to do with a trip to Alaska would have a great deal of scenic footage. How to make that scenic footage, in which there is no action, interesting and seem to have action was the thing that Denny accomplished.

In the first place he kept static picture down to about 4 seconds in length. If necessary he preceded them with a title and he was not stingy with titles. It was this judicious use of titles that permitted him to use many of the beautiful scenic shots that would otherwise have been a bit tiresome after showing a number of them.

To keep the whole thing imaginative Denny worded his titles in a poetic strain. Some were outright poetry, while others merely had the poetic feel. For instance, one of the early titles that preceded a fine shot read "The far horizon seemed the sage to some mystic world's enchanted state." This was followed by a sweeping vista over the water, showing the far shore line.

We are not to assume, however, from this that these were the only interesting and outstanding phases of his picture. His selection of camera set-up was good. He showed people coming down a gangplank, taken from about the foot of the gangplank. He then cut to another view of the boat and then to a real long view of people coming down the plank, one that took in most of the boat and was taken from the end of the pier. This was very effective.

To keep the viewer informed of his travels he cut in a map of the trip to Alaska from Seattle up to the Alaskan country. This cutting in of the itinerary was pleasing and interesting. One gained an impression of the ruggedness of the country, the many islands, straits,

• *Turn to Page 246*

• These are enlargements of the 16mm frames from Denny's picture, "Alaskan Cyclorama." . . . .





Authored by
GEORGE W. CUSHMAN

Methods of Using Our Title Backgrounds

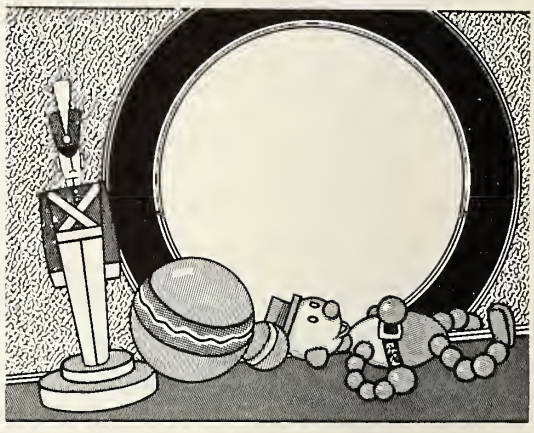
WITH THE February issue we inaugurated a new service for the readers of HOME MOVIES magazine—the publication of a few title backgrounds which might be copied direct and spliced into the film. Frankly, we were surprised, yes, even amazed, at the interest these title backgrounds have created among home movie fans everywhere.

We have received hundreds of letters commenting on them, the designs, the wordings, and so on. Many of our readers have sent us ideas for new backgrounds which we shall use in the future—as far as we are able. To these readers we express our thanks and suggest that any of you who have any ideas which you believe would make interesting titles and which are of a general nature so that a majority of filmers can use them, send such ideas to us in order that our artist may draw them up and that we may print them.

Also we have received letters from workers who do not have small titlers and who would like to know how to use the small drawings. We have designed the backgrounds to fit the small typewriter titlers, since most amateurs have one of these or can borrow one long enough to make the exposure. Some small titlers of this kind cover a slightly larger area and in this case it is necessary to cut out the background and place it on a sheet of black paper when using reversal film. (If positive film is used and the titles are made direct, white paper should be used.) For those who prefer not to cut their magazine, a frame can be cut out and placed over the background.

If the area covered by the titler is so large that the title appears much too small when photographed, some other means must be used. One of these, although involving a little expense, is to copy the drawing and enlarge it to the exact size to fit the titler. Another method is to determine proper rating of auxiliary lens in titler and add another to it—the sum of which should equal 5 diopters. The title background can now be placed 8 inches in front of the camera lens and

• *Turn to Page 261*





• The above illustration shows it is not necessary to cut title backgrounds out of your magazine as most titlers can be stood on end. . . . . .

Authored by
DOUG ALKIRE
Photo by Skinner Photo Arts

Here's a Picnic Continuity that's Tops . . . .

WITH THAT greatest stage director of them all, Old Sol, providing millions of candle power of flood light and Dame Nature setting the stage with colorful props of the grand outdoors, now is the time to do a picnic continuity with all the diversities of plot, action and comedy such a home movie subject offers.

'Way out west in Monterey Park, California, "our gang"—members of a local dramatic club—put noggins together and contrived a picnic scenario which turned out to be the best picture we "amachoors" have made to date. The barrage of compliments and congrats received from our families, friends and fellow townsmen hasn't been enough for us, however.

We figure there is still another reward—those two rolls of cine film your friendly magazine offers monthly for winning continuities. So herewith I give our version of the picnic movie we made, using the same set-up as the Hollywood studios. We had cameraman, director, still cameraman, script girl (note the mimeographed script we send), props, wardrobe mistress and a finance committee whose job it was to raise the money to buy the film. All these "producers" were members of our dramatic club.

For those who want to make a picnic story, without sweating over a scenario, here it is. It can be a school picnic, family picnic, lodge outing, Sunday School picnic—anything, just so it's a picnic. The one given here features mainly youngsters, always natural and willing actors. Title it to suit yourself . . . here's the shooting script:

SCENE 1. Medium shot of crowd of kids and adults milling around a bulletin board. Cut to

SCENE 2. Insert or close-up of board announcing the picnic, time and place. Dissolve to

SCENE 3. Long shot near the picnic grounds on cars of all types coming along a road loaded with picknickers. Cut to

SCENE 4. At the picnic grounds. Medium shot at tables, etc., as horde of kids carrying baskets, blankets, etc., rush into scenes. Cut to

SCENE 5. A montage effect of kids unloading food, horseplaying among themselves, spreading blankets, snitching food from baskets as adults set tables . . . in short, the usual picnic bedlam and movement. Cut to

SCENE 6. Closeup of boy trying to get cap off milk bottle. He is ruffled at being unable to do it. Stops with look of disgust on

• *Turn to Page 254*



• You might have to perch up in a tree to get a shot of your picnic like this, but it's a swell overall shot. . . .











When Out West—

No TYPE of motion picture has constantly held public popularity like the "Western" — even "Mickey Mouse" can't hold a candle to the widespread enthusiasm for the "Western" whether it be a cut and dried quickie or the saga and epic types. Galloping hoofs across wide open spaces, coupled with pistol shooting, carry on the ups and downs of the ever present romantic theme. Historical events and figures are used to lend interest and importance but always the theme is the same.

Great sets and great casts have been moved through spectacular settings by producers at varying costs to turn out the yearly output of westerns.

Today the "Dude Ranch" offers a lucrative field for the amateur or advanced amateur who is looking for a different theme with a production angle.

July, August and half of September throughout the Dude Ranch Country in Montana and Wyoming guarantee consistent blue skies and abundant, varied action. The southwest has similar possibilities in December, January and February. But no region has as many ready made possibilities as that which borders on the backbone of the continent where real pioneers made history in a wilderness which today is sparsely dotted with ranches where the guests can live in comfort.

Livingston, Montana, and Cody, Wyoming, are the key points. Both are railroad terminals served by summer transcontinental specials and each has a landing field for connecting planes from the great coast to coast airlines, and both are gateways to a vast back country.

In this back country to the north, south and west are swift running streams, deep cut canyons, steep rocky ridges, dense forests, snow capped ranges, high plateaus and vast rolling hills. Tucked away at the end of short but tortuous home made roads are the Dude Ranches—some small, primitive and plenty western, others extensive, elaborate with ultra modern conveniences.

Nearby are National Parks, great cattle and sheep ranches, mining operations, large scale agriculture, old trails, wild life, prospectors, cowboys and rangers. What a set up—and in friendly surroundings, too, where nearly everyone will help you work out your action to fit the plot. Because summertime is playtime also for those who live on the ranches and have just emerged from a long, hard winter.

Once on the ranch you can spend several days riding around the country and looking over the possibilities, selecting locations and working out your plot. If you don't want to make a picture that has a beginning and an end encompassing the experiences of a set group of characters, then, of course, the easiest and surest theme is life on the "Dude Ranch."

Most major producers have to date made travelogue type shorts about the *Dude Ranch* the most recent offering in this line being the Pathe Reelism "Dude Ranch." The writer made this reel and previously turned out two other travelogue shorts with the same theme as well as four commercial one and two reelers. The pattern followed by Pathe is logical, simple and yet full of action interest which should by all means make up a Dude Ranch reel.

Your story opens with a flash of the mountains and a crack train winding its way along and up to a riotous stop at a two by four station, as cowboys and old timers greet the dudes and hoist them up into a stage coach. Your family or friends can, of course, be the subjects. Quite a few ranches have stage coaches and if you select one that has, you can start out with a real punch that is Western plus. From the station to the ranch, invariably the road will carry you through some effective settings and it's up to you to use your imagination and select locations and angles that are

Authored by
CHARLES W. HERBERT
*R.K.O. Photos**

Shoot a "Hoss Opera"

the best. Get aboard the stage coach behind the driver and make a scene looking through the six lines at the horses' backs as they jog along. Place your camera low down with a massive peak for a backdrop as the coach comes round a curve towards you. If you are adept at follow shots, get off to the side and swing your telephoto lens into position for a full frame view of coach and horses. And from other positions pick off close-ups, cut in shots of horses and of the driver—being careful to have the movement in the same direction as your full view shots.

Then get on a rocky ledge and look down as the coach goes up the canyon. Close-ups of the dudes bouncing in the seats will add humor and another distance shot that shows the coach swallowed up in the vastness of the West will fit in nicely and help to keep your story alive with local atmosphere. Watch out for a road sign post or the ranch sign at the entrance and feature this in the foreground as the coach rolls along or comes up to the ranch. Let the coach arrive at the ranch, being sure to get appropriate backgrounds and some spontaneous action of the host greeting the dudes. The dudes in city clothes and the host in western garb will give an interesting contrast for this scene.

There's no fun on a dude ranch unless you get outfitted in cowboy trappings, so the next move is to the Ranch Store or town shop. Some ranches have their own Post Office and fully equipped costume stores while others send their dudes to town to get their outfits of overalls, high heel boots, ten gallon hats, loud shirts and scarfs, plus, spurs, beaded jackets and woven horsehair belts.

For a novelty, you might make a low shot of trim ankles and French heels crossing the threshold and fade to elaborate boots coming out—then tilt up to the transformed dude. Otherwise shots of the interior of the shop made with the aid of the photo floods and super XX are in order.

Once your dudes are all rigged out, then it's time to introduce them to their constant companions during their stay at the ranch—Horses.

Ranch horses are turned loose on pasture at night and are wrangled in the morning. Cowboys start out before sun-up to round 'em up and bring them back to the ranch corral. Early morning sun etches a pattern of long shadows across the mountains that adds realistic pictorial beauty to these shots. Pounding hoofs and swaying riders complete the picture. It's best to go out every morning for a week and make only one shot a day at a spot where they pass naturally and which you have selected as ideal for the shot. Get a variety of shots, though—a long shot as they are rounded up, a near shot coming down over a hill towards the camera, a follow shot when they splash across a stream, a skyline shot, a high shot looking down as they go towards the coral seen in the distance, and then good fast moving shots as they are driven into the corral and the gate closes.

There on the top rail of the corral sit your stars as the horses mill around and the cowboys rope them and lead them out to be saddled. Get good close-ups of the dudes on the fence and then get behind them and shoot through their booted legs as some horses are roped and led away.

Around the saddle room there's lots of atmosphere for foreground decorations with bridles and lariats hanging from pegs. Step in behind some of this foreground and let it frame your action of one of the cowboys throwing

• *Turn to Page 250*



* Photos from RKO-Pathe Reelism release, "Dude Ranch."

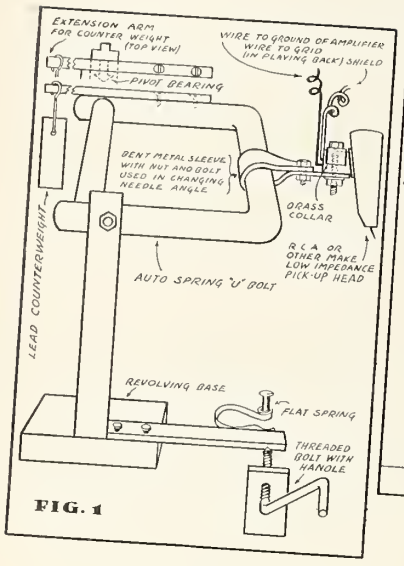


FIG. 1

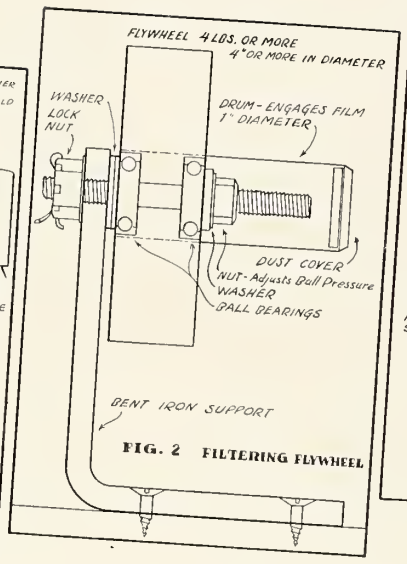
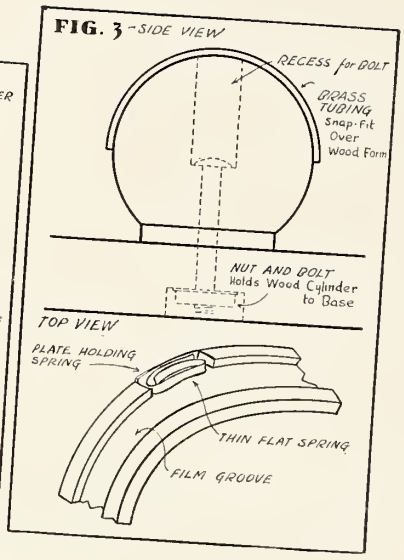


FIG. 2 FILTERING FLYWHEEL



Authored by
DR. GEORGE PASTO

More Details About Building Home Sound Equipment

• These detail drawings together with description will give you better understonding of how this sound recorder is made ond works. . . . . .

REQUESTS for blue prints and additional details have been referred to me by this publication. I am sorry to say that there are none since the successful operation of this sound recorder is not dependent on any exact copying of one machine or set of devices, but on the understanding and careful application of the principles in this series of articles. I say this, since there is a great latitude, with few exceptions, in the design and construction of the various component parts. . . .

This recorder is made up of the following parts:

1. Recording—play-back head.
2. A sound filtering fly-wheel.
3. A path for the film travel.
4. Finally, accessory spools to help the action of the other three.

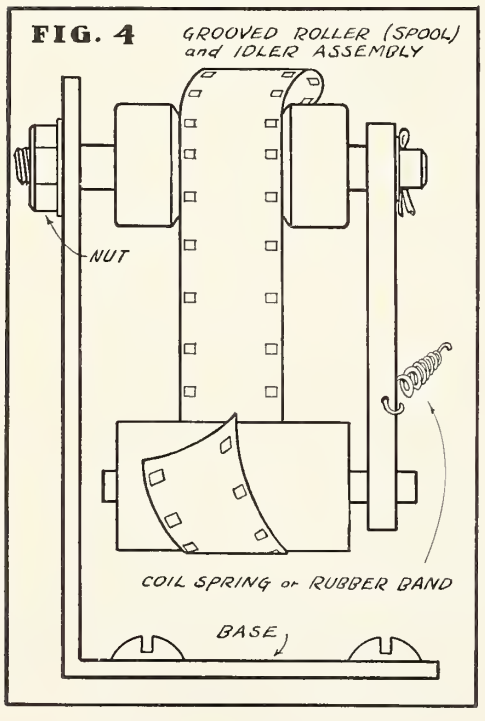
Of course, you will also have to have an audio amplifier, a microphone (preferably of the crystal type) and a loud speaker. The amplifier recently described in this magazine a few months back will serve the purpose exceptionally well.

The recording head used is a low impedance. R.C.A. electro-magnetic pick-up having an impedance of approximately 8 ohms. While this pick-up works exceptionally well both as a recorder and a play-back device, there is no reason why other makes of heads will not work as well. However, there will be no advantage in using an expensive recording head of the type intended for recording only. There is a definite purpose and advantage in the use of low impedance pick-up head. In the first place, it may be connected directly to the ordinary voice coil low impedance output. This is the way most amplifiers and radio amplifiers are wired. In the second place, by using the low impedance head as a pick-up and play-back and feeding it into the microphone input of the amplifier either directly or through the use of an ordinary universal output transformer in *reverse,* we get a great attenuation of low notes with a corresponding peaking of high notes. This is just what we want since, as you will find out, this process of recording on film has a great tendency to amplify low notes and kill highs.

The recording head used must be mounted on an arm which is pivoted so that it moves easily up and down but not sideways. The head is fastened on the arm solidly but with a provision for changing the needle angle. (Figure 1). The head must have no side motion for recording; neither must it have side motion in playing back since the sound groove imprinted on the film is not deep enough for the needle to follow unless both needle and sound groove are in line at all times. Some provision must be made for a fine movement of the arm holding the pick-up head. Probably the easiest way is the one shown in the illustration in which a threaded bolt with a handle bent at one end impinges on an arm which is fastened solidly to the base holding the pick-up head arm. Springs or rubber bands keep this arm tight against the end of the threaded bolt at all times thus eliminating play.

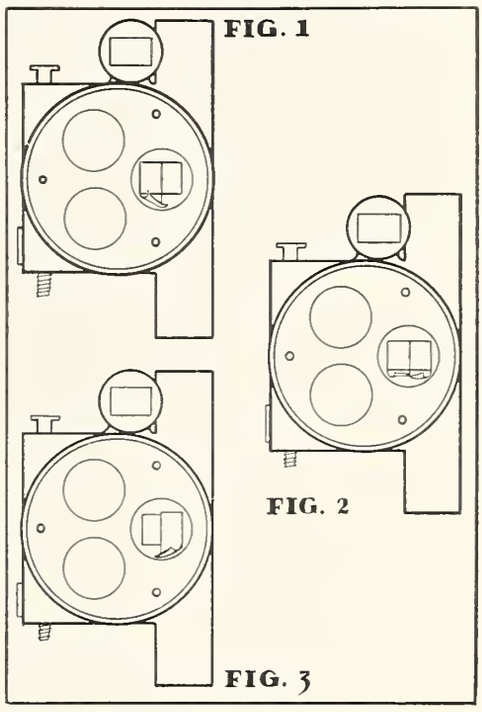
The filtering system is very necessary if good results are to be obtained. This is especially true when working with 16mm film, however, even with 8mm, good results will not be obtained without it. The purpose of a filter is to iron out the jerky motion of the film which results from the pull of the projector sprocket teeth. In addition, the material of which the film is made, being a very good conductor of sound, will carry over gear and

• *Turn to Page 257*



Authored by
JOHN P. IRONS

• Fig. 1 shows scotch tape on left side. Object to be photographed should stand on right. Fig. 2 shows how to change tape to other side, first placing second piece then removing first. Fig. 3 shows scotch tape on other side. Object should now be on left. . . .



A Few Simple, Basic Cine Tricks

ALL AMATEUR cinematographers at some time or other have marveled at the way the still cameraman can cut this or that out of his positive print so as to enhance the value of the finished picture. I suppose, too, that you have often wished that you could do the same with your cine camera shots. With the "still" man, the art of making a finished picture which is of some value, lies in laboratory technique. His first picture is apt to be a dub if it wasn't for the added work which he put on it once he gets it into his dark-room. The same applies to the man who takes the movies but the trouble is that so many movie men seem to think taking movies ends with developing the reel. This is far from true.

There are so many ways in using laboratory technique in making your films outstanding that it would be hard to list them all here. Three main points to remember in adding color to your films are:

1—Use more trick photography in your films. People love to see the impossible happen before their eyes.

2—Make clever titles. Here trick photography may coincide because a title may be tricky as well as original and interesting.

3—Use wipes, dissolve shots and other ways of separating scenes so the audience will know that some other subject, not related, is coming upon the screen.

It is hard to say which of these are the most important. But it is not hard to realize that everyone adds importance to the finished film and that to leave one out would be certain to lessen the film's importance.

This article will be devoted to trick photography entirely. Titles should necessarily be the first thing to be made so that it isn't necessary for the projectionist to give a running monologue describing the scenes everytime the film is shown. For this reason we may step over once or twice to trick titles but we will not make any serious effort to take them up at length in this article.

There may also be some difficulty because there are so many different makes of cameras with various features that you might have to do your own experimenting to get the results I have. However, I think that most of you will not have any trouble if you follow my procedure. My results have been fairly successful . . . but not without a considerable amount of experimentation.

We need a few simple implements such as: scotch tape, fine wire and a translucent screen can be used in a

• *Turn to Page 246*

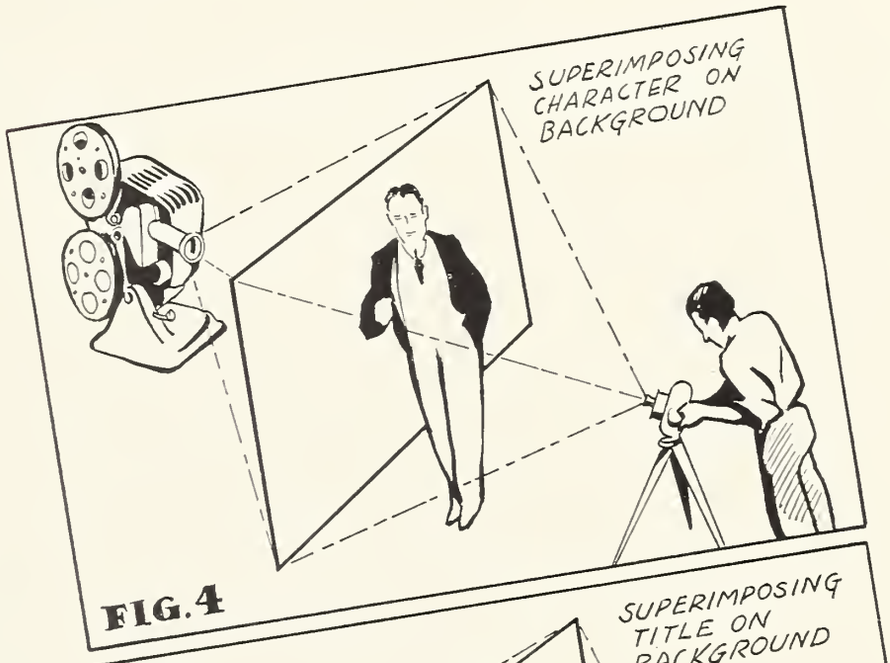


FIG. 4

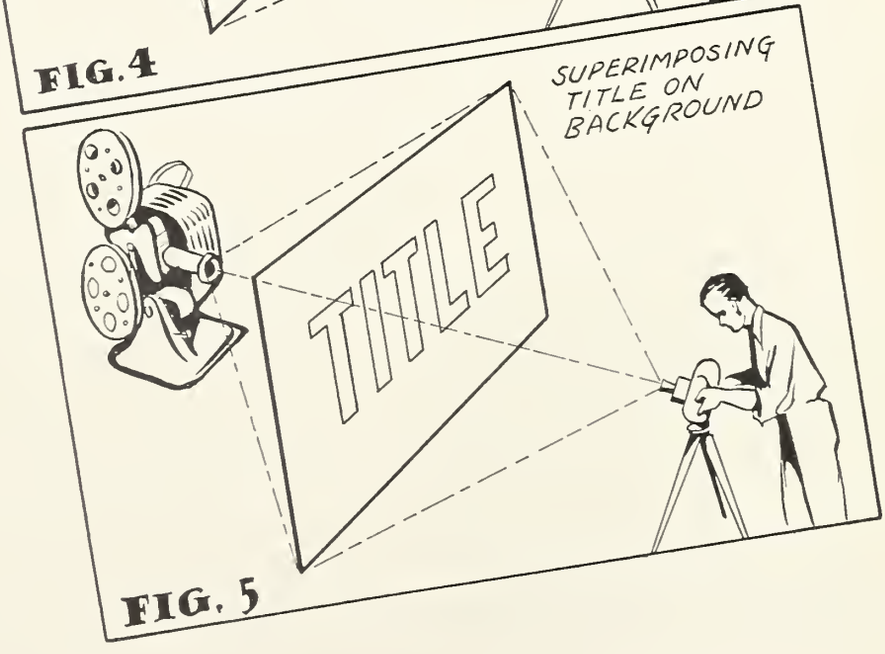
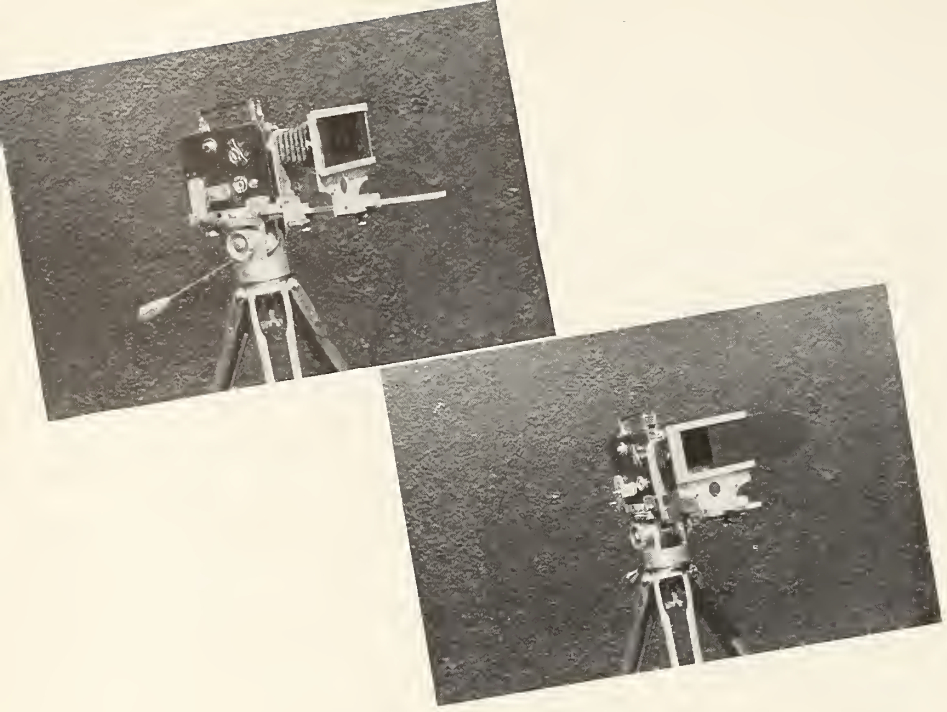


FIG. 5



Authored by
R. E. MERVILLE

Making Good Movies Better With The "Dream" Camera

I SEE our 16mm friends moved in across the page last month. They must have liked our neighborhood and the environment. They say that the residents of college towns always absorb a certain amount of cultural knowledge by rubbing shoulders with those of higher education. We extend the right hand of fellowship and assure our friends that we want to be neighborly, even to the extent of loaning them a couple of dollars or an idea or two.

We 8mm fans are proud of the fact that "we can keep up with the Joneses." Of course, Mother Necessity and Brother Invention have been of great help to us.

We illustrate the Effect box which we made for our camera, but we are going to give you an idea regarding a much more simplified arrangement. Some of you may want to know WHY we need such a gadget. It is a positive necessity when one wants to show off the motion picture camera's natural ability for trickery. There are times when you want to change the shape of the frame from rectangular to keyhole, perhaps, or you will want to make multiple exposures. The effect box can be elaborate or simple. It should be arranged so that it can be placed before the lens easily and quickly. It should be accurately placed and should stay in alignment. The masks should be easily, quickly and centrally placed each time and easily manipulated.

To start with, all you need is a tin can of at least two inches diameter, the heavier the better, of course. Cut out a hole in one end just large enough to accept the nose of the camera lens. The other end should have a cover, to which you will attach the guides for the masks. You use the cover to the can so that you can turn the same around and use the masks either vertically or horizontally. The opening in the cover will depend upon the focal length of the camera lens and the distance the masks are from the lens. To calculate the mask's aperture use this formula. Since most of us use 8mm cameras with lenses of ½ in. E.F. we will use this figure as an illustration.

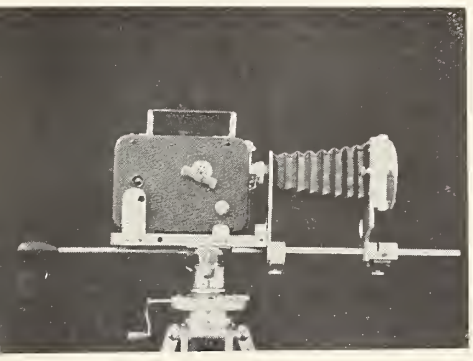
$$\frac{\text{Size of camera gate}}{\text{Focal length of lens}} = \frac{\text{Opening of mask}}{\text{Distance of mask from lens}}$$

$$\frac{.189 \text{ in.}}{.5 \text{ in.}} = \frac{X}{2 \text{ in.}} \quad X = .756 \text{ in.}$$

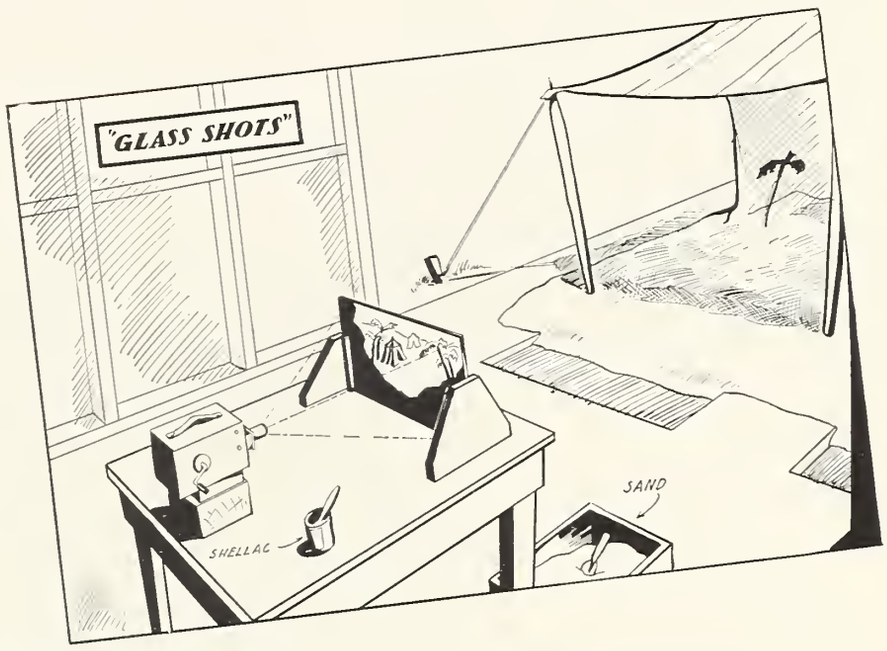
We recommend that the mask's openings be just a trifle smaller than the dimensions given as they are easier to center and they will not cut into the aperture of the gate, in other words they are sure to be shown in their entirety on the screen. You will note that the can should be 2 in. long measuring from the front of the lens to the cover on the can. This opening in the cover can be square and of course larger than the mask's openings. The guides on the cover can be metal bent over and soldered on. A tinsmith will do this for you for little or nothing, he will also cut down the length of the can and punch the hole for the lens for you. In order that this may be mounted solidly before the lens I would suggest a heavier piece of metal be used for a base and then a bracket be brought up vertically and the can soldered to this. Since you really will need to use a tripod with most all mask shots the base can be held by the tripod screw, between tripod head and camera. Of course if you do not want to use a tripod then the base can be attached to the camera by a tripod screw only. One might bear in mind that the effect box is good for something else besides holding masks. It is an excellent sun shade. Many pictures are made better with the use of a sunshade. We do not always realize how much oblique light reaches our lens and this light does not bear an image for our film but it does fog the image, being impressed by the more direct

• *Turn to Page 252*

• Various views of the matte box and sunshade. The lower picture in upper group shows a method of applying the mask.



Authored by
E. M. Liebscher



Hollywood Shoots Thru Glass....This Way

Yes, you can make "glass shots" and duplicate many of the trick processes now being used only at the major Hollywood studios. All you need is a working knowledge of the fundamentals; a number of which can be gathered from this and other articles I have written, in previous issues of this publication.

Being somewhat familiar with these fundamentals, or rules, governing this type of work, plus a little initiative and enthusiasm, you can derive a great deal of pleasure, at little expense and entertain your friends with "something the other fellows can't do!"

"Amateur movies" are fast becoming "semi-professional" and I have been truly amazed at some of the ingenious work of these fans. How it is possible, for some of these amateurs to "pull tricks from the bag," never having seen the inside of a Hollywood studio, will always be a mystery. They deserve much credit, when we consider that these departments of the studios have been secretive, as a general rule (even among themselves) and very little technical data has been available.

The chief object, in my writing these articles, is to offer assistance to these clever amateurs and to the beginner, especially, who wants to "try his luck" at it. I would suggest, if you have tried unsuccessfully, to digest some of the "mazes" of professional, technical data; that you begin immediately to discount about 75 per cent of it! Not because it is non-essential but because you, as a cine-camera fan (with a hobby) do not need all of it. A superficial knowledge is very useful but not absolutely essential. Remember, the professional cinematographer has many "worries" you do not have; such as "sound-track," complicated mechanisms and the responsibility of a huge investment on the part of the producer.

Now, let's make a "glass-shot" such as you have seen many times in your local theatre, perhaps not knowing what it was! First of all —the "theory" governing glass-shots." The camera picks up two planes of objects: first, the scene itself; the other, a "faked" scene (or general background) painted on a sheet of glass. By blocking out the undesirable background of the scene, using the painted glass; both scenes are superimposed upon each other so they eventually appear as one. The glass is comparatively close to the camera, the "set" being literally "framed" in the painted scene.

Here are your fundamentals for amateur cameras. You have a minimum distance, wherein your camera-lens is focused sharply. From this distance to infinity (meaning all points beyond), the lens will pick up all objects within its range or "angle of view." However, the various objects will be much larger in the foreground, which is referred to as "perspective."

On the usual 8mm camera having a 12.5mm (half inch) lens, at f/3.5 this minimum distance is about two feet. The 16mm. camera, usually having a 25mm (one-inch) lens, at f/3.5 the minimum distance is about thirteen feet. Therefore, your "glass shots" must never have the glass closer than this minimum distance. In your first attempts, I would advise against the using of telephoto lenses as the "depth of focus" is too limited. Hold your lens speed at f/3.5 or slower. Your photometer readings, if you use this excellent method, should be taken at about four places; a mean average being arrived at from all four.

Avoid reflection on your glass from sunlight or artificial lights by placing lights at a 45 degree angle and "gobo" them off (as the studios call this) by placing a blackened card between the light and the camera. This card, or several of them, is called a "gobo." The finder will catch any reflections, as you inspect your set-up from time to time and if your "gobos" are cutting in, move them over only enough to be out of the shot.

• *Turn to Page 263*

• Here's a suggested set-up for a Glass Shot. It's how they do it in the Hollywood Studios. . . . .



Reported by
J. H. Schoen

Highlights of Amateur Club Activities

• These enlargements from the 16mm picture "Bon Ami" practically tell you the cat's adventure. . . . .



Clubs of cinebugs are more numerous now than anytime in the history of home movies. Every week brings us news of one or two new clubs being organized. Which reminds us that if you are interested in joining a club in your city or vicinity write us and we will give you the name and address of one of the officers with whom to communicate.

If you are interested in forming a club in the event there is none in your city send to us for our folder on how to organize a movie club. It is free.

Up in Minneapolis where there are several clubs already we received news of a new club which is called the Minneapolis Octa Cine Guild. This is an organization for 8mm users. Several meetings have been held. Anyone in Minneapolis shooting "eight" and interested in joining this club or looking it over will undoubtedly receive the courtesy of a guest card for one meeting by writing to the secretary, C. C. Crosby, 5617 12th Ave., So. Minneapolis.

At a recent meeting of the Philadelphia Cinema Club they did a rather practical thing that other clubs might want to consider. They edited members' films so far as it was practical. Editing is one of the most important phases of movie making, and to even analyze a film from the editing stand-point and tell the amateur how he can improve by recutting, rearranging or possibly by inserting a title or two and maybe shoot a few close-ups to help out would be a mighty swell way to spend a half hour at any club meeting. The member has his scenes, he's stuck with them, now let the club help him out.

Suggestions are made by the club members; the maker of the film makes his notes. The club provides splicers and rewinds for his re-editing, then the re-edited film is shown to the club. Of course, this is optional, but many cooperated to help the others. A swell idea.

Knowing that the ladies must be kept interested even if they only come to "see," the Amateur Motion Picture Club of Saint Louis had a contest for ladies only. This contest was limited to scenes around the house. There were no restrictions as to footage, size or subject, excepting that it had to be around the house.

Another good feature was "Trick Shot Night." Many are interested in trick shots and would like a few in their own film. Knowing this the program committee arranged to have the members bring their camera loaded. The amateur himself was the subject of the trick shot. This meant he could cut it in with his own film. Also it was explained to him just how it was done as well as all the other members so they could "go and do likewise."

The Washington 8mm Club is working on a rather good and constructive idea. They are taking a picture of their city. The suggestion of putting before each club in the country the idea of making a club of their city for interchange with other clubs has come up frequently in conferences of the editors of Home Movies magazine. Washington making such a picture causes us to bring it to your attention.

Here's the idea. Supposing each club divides its members into four groups and assigns each group to one quarter of the city with a captain for each group with the individual groups meeting and deciding what they will shoot.

You will get individual treatment of the film. You will shoot scenes a bit similar to those shot in other cities. But here is the value. Let's say you shoot a water tower so as to distort the bottom, but have good clouds in the sky. The other club will pick this up and learn from your angle or your treatment. Possibly

• *Turn to Page 260*

Reviewed by
THE EDITORS



Tell Me How I Can Improve My Film . . . .

THIS IS NOT a "criticism" service, but is intended to give the amateur the benefit of the editors' experience of many years in movies and the things they learn by looking at hundreds of pictures every year. They will attempt to give constructive suggestions of how you can improve your film or your filming.

Stars will be awarded pictures reviewed. Those given two stars or more are given leaders. One star is Fair, two stars Good, three stars Very Good and four stars Excellent.

Detailed reviews are sent by mail to the cinefilmer submitting film.

When sending your film in for analysis, please advise what camera you used, speed of lens, whether you used tripod or camera was hand held, filters, exposure meter, other accessories and how you made your title. While this information is not essential to having your film analyzed, we like to pass it on, as other amateurs are interested in what the "other fellow" is using and how he makes his pictures.

Bon Ami's Adventures,
16mm 200 ft., R.J.F. ★ ★ ★

Here's a dandy little film well worth its three star rating. This cinefilmer has taken a house cat and woven a very simple continuity around it. First we are told her name is Bon Ami because she is so clean. The first shot is of the cat cleaning herself. She is seen scratching at a door for admittance. Inside she sunbathes, dreaming of adventure according to the title; then she is outdoors. We see a dog, her enemy. We see a little girl taking garbage out, drops a bag, the cat investigates and crawls into bag. Girl comes back and puts bag in ash can. Cat climbs out of bag, is chased by dog, goes up tree. Later comes down and goes on investigation tour. Is curious about mouse trap and it catches her ear. She rushes around barn, loses trap and is covered by a box which falls on her. Dog investigates box. Little girl goes to look for her cat and finally finds it under box. Some of the shots on this page will show how he treated the picture.

Photography: Was good, clear and had nice camera angles. Exposure was good and camera steady. Last set-up was a bit "let-downish" as the little girl is seemingly gone on a long hunt to find cat, but when she finds it, walks directly around garage to the door in house she has come out of to start search.

Editing was fine. One of the good things of picture because too long footage could have spoiled the picture.

Equipment: This picture was taken with a cine Kodak B with F:6.5 lens. Inside scenes taken with six No. 1 Photoflood lamps in reflector.

Pat, Her First Year
200 ft., 16mm, A.W.F. ★ ★ ★

A fine record of a child's first year. We see the little tot kicking up in the crib. More intimate shots, taken reasonably close. The bath, of course, then little sister feeding. The work mother must do, such as preparing food, washing, etc.

The scenes of adults are given mostly in hands and feet. The children are shown full which makes this truly the child's picture and one is not distracted.

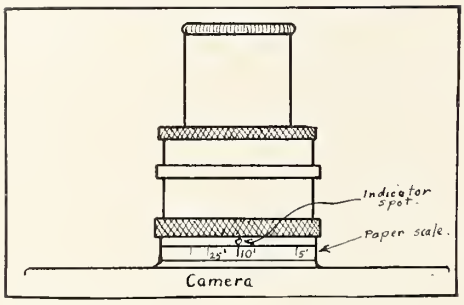
Photography: Was good, steady.

• *Turn to Page 257*

• These are enlargements from the 16mm film "Pat, Her First Year." . . . . . .



THE EXPERIMENTAL



Focusing Fixed Lens

The disadvantages of the 16mm camera with a fixed focus lens become most apparent when close-ups are to be taken. Supplementary lenses may be obtained which will enable the operator only partially to overcome these disadvantages of fixed focus.

When the lens mount is of the type which screws into the camera, these screw threads may be utilized to convert the mount into a focusing system. The procedure requires the application of simple algebra and the use of the fundamental lens formula $1/f=1/D_1+1/D_0$ where f is the focal length of the lens, D_0 is the distance of the lens from the object while D_1 is the distance of the lens to the film. The problem becomes one of finding the right optical relation of the film to the lens when the object distance is fixed.

Object distances of 10, 5 and 3 feet were used by the writer as convenient. Others may, of course, be selected. The amount the lens must be screwed out for a camera equipped with a lens of 1 inch focal length may be determined by substituting the value 1 for f, and 12x10 feet for D_1,

$$1/1=1/120+1/D_1$$

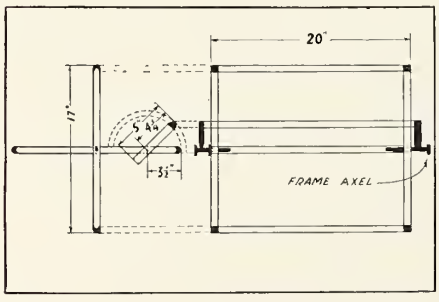
D_1 then becomes, by solution 1.008 inches. The lens must, therefore, be advanced 0.008″ beyond its normal position. Where a metric calipers is used for measurements this may be converted into millimeters by multiplying the 0.008″ by 25.4, giving the value 0.20 mm. The application of the same mathematics gave 0.43mm advance for 5 feet and 0.71mm for 3 foot object distance.

When the amount of advance required for the correct focus has been established the next job is to determine the pitch of the thread (the amount the lens mount advances in a straight line per one revolution). By making a small spot on the lens mount and a spot corresponding to it on the camera and screwing the lens off through two revolutions the distance advanced may be measured by means of a vernier calipers, an instrument commonly used in mechanical shops and science laboratories. One half of this would be the amount of advance per one revolution. Thus if the distance of two revolutions is i.6mm that of one would be 0.8mm for one turn of the lens mount.

A scale may then be prepared consisting of a narrow strip of paper conforming, in width, to the shoulder against which the lens mount screws, and of a length approximately that of the circumference of the shoulder. By the circumference of the shoulder. shoulder, 24.5mm by 3.14 the circumference (76.9 mm) may be found. This value divided by 0.8, the advance per revolution of the lens mount, will give the circumferential distance corresponding to one revolution of the lens mount. With the figures quoted this was about 96. The circumferential scale may then be prepared by laying off on the slip of paper, starting from a given line, the distances corresponding to various object distances. For a 10 foot distance, in the case quoted, this would be obtained by multiplying the advance needed for 10 feet (0.20mm) by 96, giving a value of 19.2 mm. This 19.2 mm may be laid out in ink on the paper. The values for 5 and for 3 feet could be similarly laid out on the paper scale. This scale may then be glued to the shoulder of the camera in such a position as to be most readily visible. A small dot or scratch may be put against the point of reference on the scale on the lens mount.

While not entirely duplicating the convenience of the regular focus mount used on 16mm lens mounts it does provide the user of a fixed focus camera with the opportunity of catching close-ups which would not otherwise be possible.

R. H. Behrens.

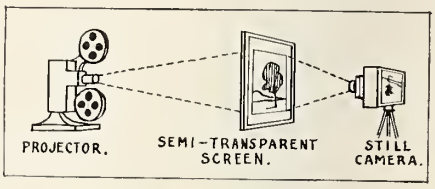


Slack Taker-Upper

I had a difficult time to get slack in the film while on the processing reel which takes the usual 100 ft. of 16mm. It is 17x20 inches and is made of 1x1″. The stretchers are made of ¾″ quarter round stock.

I took two pieces of ¼″ 3-ply wood, same width as the sides and about 5 inches long, and nailed this to the ends of a piece of ¾″ quarter round stock and brought it up on one of the stretchers to fit snug. I placed the holes back far enough so that it can be thrown back to the center of the drying reel. To use this "slacker" I put it up on the cross piece and start my film back one or two bars and wind the film on until I come to the end and fasten it (not on the slacker), and then I throw the slacker back to the center and I have plenty of slack in the film to dry without tightening on the reel.

Leo O. Gramby.



Movie Enlargements

1. The screen can be of ground glass, flashed opal glass or if you use a fine grain tracing paper, it must be tacked to a wooden frame so that the paper does not buckle. If you use the latter ask for "Reliance No. 305 light weight" or "Mignon No. 101 light weight."

2. The still camera to have focusing lens or portrait attachment.

3. Set up projector and project light on transparent screen. Also set up camera with back removed and shutter open. Now put a piece of tracing paper or ground glass at film plane, locate camera and projector to secure proper size on screen, also exact focal distance from camera to screen and proper location of image in camera to fill entire space. Mark exact location of camera and tripod, close shutter, remove tracing paper or glass and put in film.

4. Select a frame from your movie film, mono or Kodachrome, and project on screen, selecting a frame that is not blurred and one free from defects.

5. Now you are ready to take the picture. At first you will have to experiment as to exposure time, etc. I used Plenachrome film with Weston speed of 16 and a number 3 Kodak with portrait attachment set at stop No. 4 or F8, and at 6 feet with the Kodak 2 feet 6 inches from the screen. The image on the screen was 21 inches wide. The projector was a 16mm Victor with a 750 watt lamp. Times of exposure varied from one-half to 2 minutes depending upon the brilliancy of the projected picture.

6. Have the prints made on a linen or eggshell paper and dull finish. See diagram.

Clarence N. Aldrich.

CINE WORKSHOP . . .

o If you have an ideo or gadget, a trick or short-cut in making, editing or handling film, pass it on. If we print your ideo in this department, we will give you either two 400-ft. 16mm reels, or if you are an 8mm user, two 200-ft. reels. If your idea is porticularly good, we will give a roll of film.

Parallax Corrector

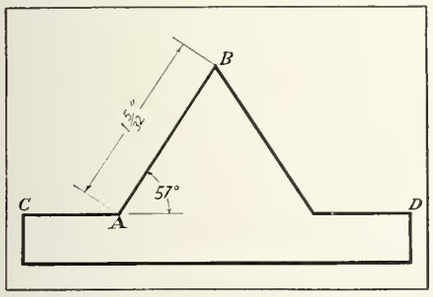
If you have a camera with a finder that doesn't correct parallax, you have wondered if there wasn't a simple, sure and accurate way to center scenes or subtitles without taking experimental shots.

The solution is so simple and obvious that I'll be surprised if this idea is not a re-discovery, though I've never heard or read of it anywhere.

It happens that my camera is a Filmo double eight. The center of the lens and the center of the finder are precisely 1-5/32″ apart, and a line drawn through these centers forms exactly a 57 degree angle with the horizontal.

Using the dimensions that you have determined for your camera, layout a pattern on cardboard similar to the sketch which illustrates the dimensions of my camera.

To use the device, place the point "A" exactly at the center of the subtitle, with the line C-D parallel to the



lines of printing. Now adjust the camera so that the point "B" (the apex of the triangle) appears exactly in the center of the finder, and that's all there is to it.

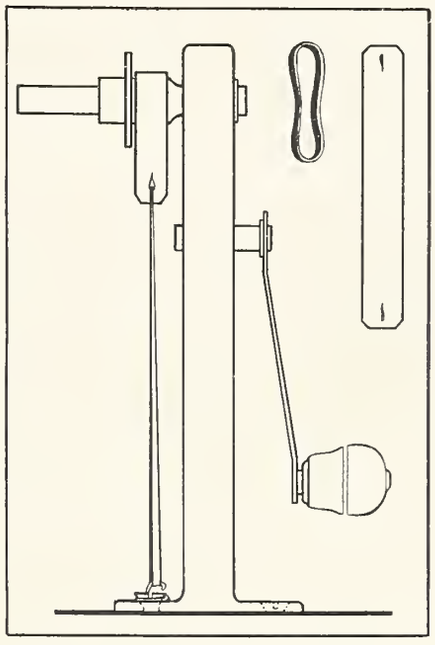
You have probably guessed the reason for this being a workable scheme. Obviously, when you look through the center of the finder you are looking down a light ray that exactly parallels the light ray entering the center of the camera lens and that these rays of light are continuously parallel to infinity. Hence the offset of the finder and the camera lens are constant at any distance.

Robert Brock.

Rewind Brake

In a recent issue you published a design for a "Rewind Brake." This prompts me to send you the simple brake I built for my rewind.

Its simplicity and lack of trouble and expense in making are my excuse for inflicting this on your readers. It requires no slide-rule, calipers, or compass, hardly a drawing and much less a



blue-print. Ten minutes I dare say, will suffice to make this simple gadget.

Dig up an old leather glove and cut therefrom two strips ¼x2″, and with pen knife or punch, make a small button hole at either end, double over to make a loop and attach a small rubber band about 2 inches long; fasten the other end of the band to a small screw eye or to the screw that fastens the rewind to the board. That's all.

Dr. A. B. Perkey.

Film Scraper

Like many other cine-bugs I have a pet film scraper. Alongside of my splicer I fixed a narrow square strip of wood, the width of the film and about two or three inches long. Combined with an ordinary ten cent three-cornered file, this completes my scraper. I merely lay the film on the block and with one or two well placed strokes, off comes the emulsion.

With a little practice the correct amount can be removed each time. With this method there is no messy business of wetting the film and scraping it off, also no chance of tearing the film perforations.

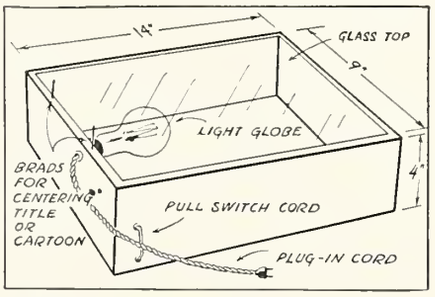
Bill Rabe.

Viewing Box

In making hand lettered titles, it is sometimes hard to evenly space the lines as well as to keep them straight and centered, so I made a gadget that works quite well.

Having a piece of 9x14 glass on hand, I made a box out of odd pieces of light lumber about 4 inches deep and exactly 9x14″ inside measurement so the piece of glass fits inside snugly. Narrow strips of half inch material are nailed inside the box to support the glass and still leave top of glass level with edges of box. I mounted a pull chain ceiling socket in the center of one end of the box, running an extension cord through a hole and connecting to the socket. When the light is turned on it is very easy to trace drawings on your title paper, and if you mark off heavy lines on a piece of paper to show the exact size of your title and rule lines across it it is easy to get your titles true by placing it over your pattern and following the lines.

A. A. Olston.



Shutter Tester

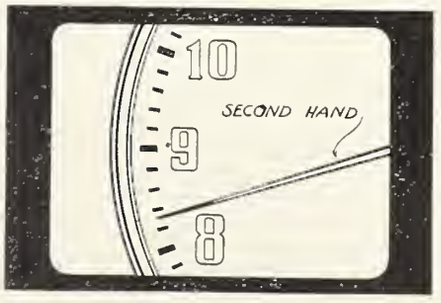
The system I use for checking frame speed (frames per second) on my camera is so simple that there must be other movie makers using the same idea. The only equipment necessary is a clock or watch which has a second hand.

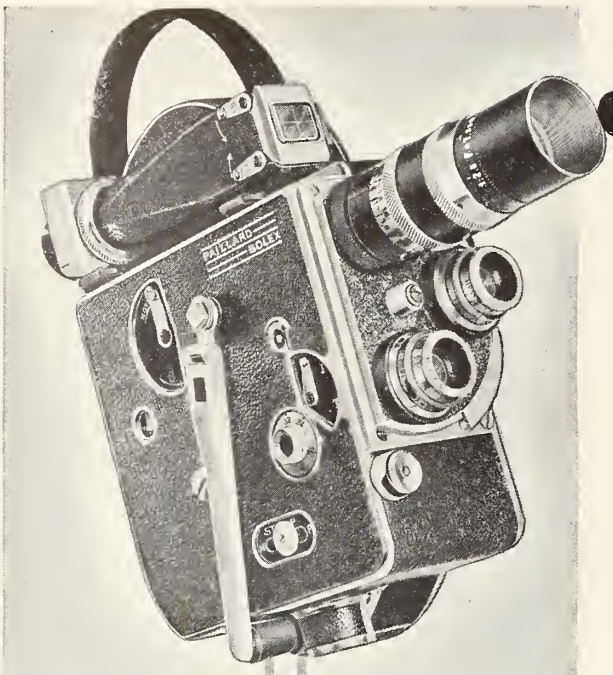
It is just a matter of taking a picture (motion, of course) of the clock face and then, with the aid of a viewer, counting the actual number of frames exposed in one second as shown by the position of the second hand.

To get an accurate checking (practically), I run the camera for about three or four seconds. Don't forget what Mr. Richards said in his testing method about "starting lag," therefore several seconds will be more accurate.

The actual technique can be left to

• *Turn to Page 255*





Complete in

FOR MAKING PERSONAL MOVIES WHICH RIVAL THE PROFESSIONAL TECHNIQUES

That's why critical amateurs choose Bolex

BOLEX is a truly beautiful instrument, from every angle — performance, construction and appearance. It is the product of E. PAILLARD & Co., internationally known as makers of fine watches and other precision mechanisms for over 125 years. The acknowledged superiority in design and workmanship of the BOLEX SIXTEEN and DOUBLE-EIGHT Cameras has made them the inevitable choice of the most critical.

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With a BOLEX you can duplicate practically everything you have ever seen done on the professional movie screen and accessories or "gadgets" are not necessary in order to accomplish excellent results. BOLEX is outstanding because it has most of its many versatile abilities built right into the camera.

The BOLEX SIXTEEN and DOUBLE-EIGHT models, practically identical in construction, are distinguished for their numerous superior characteristics . . . automatic threading . . . loops are formed mechanically, assuring proper size and steady pictures . . . no jamming . . . adding and subtracting footage counter . . . audible footage indicator . . . critical through-the-lens focusing—bright, magnified image on groundglass . . . trifocal, tubular, parallax-correcting view-finder . . . all speeds from 8 to 64 frames per second . . . forward and reverse filming by hand crank . . . clutch to engage and disengage spring motor for free cranking . . . ability to change film rolls in few seconds, i.e., from black-and-white to color, etc. . . . focal plane shutter prevents linear distortion . . . hand crank serves as frame counter . . . single frame release . . . shutter speeds from 1/10 to 1/100 second and time exposure for miniature "stills" . . . locking button which

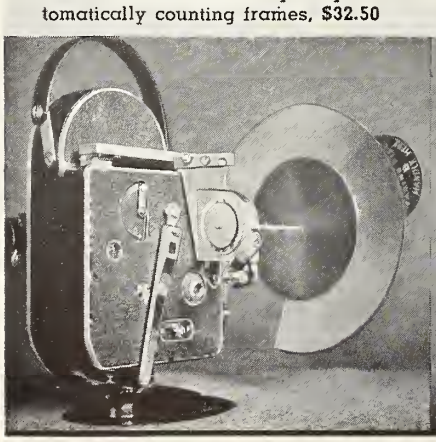
IT IS CHEAPER TO GET A BOLEX AT THE START—SO INSIST UPON SEEING A BOLEX BEFORE YOU BUY

BOLEX APPROVED

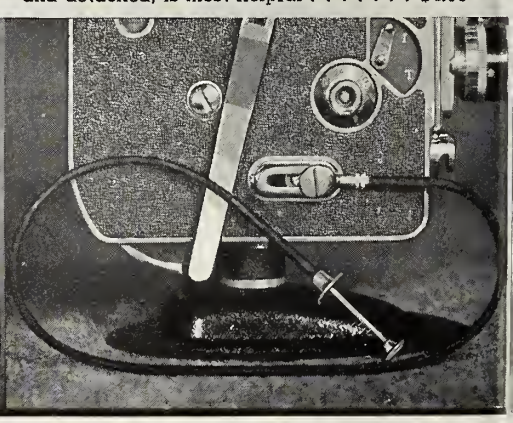
CINE TRANSITO. Unusually good fades, lap-dissolves, wipes, are easy to make with this synchronized device. It remembers for you by automatically counting frames, **$32.50**

FOCUSING TUBE. A groundglass for critical, through-the-lens focusing on a luminous, magnified image is built into the BOLEX, but for those who prefer eyelevel focusing this tube brings the eyepiece to the rear of the camera . . **$42.50**

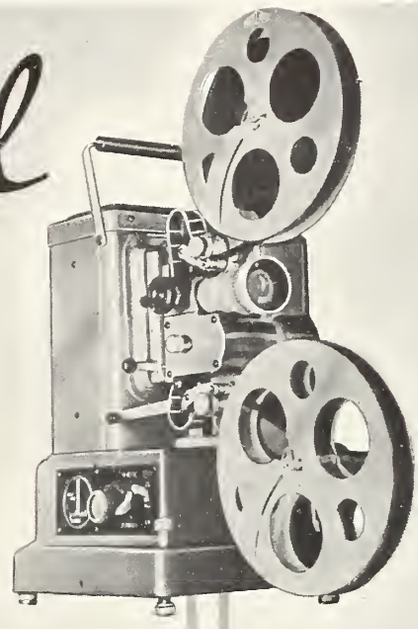
CABLE RELEASE. For very accurate work where unsteady hands may move or jar the camera even though it is on a tripod, this BOLEX cable release, which can be easily attached and detached, is most helpful **$4.50**







Every Detail



permits operator to get into the picture . . . overall dimensions 8½" x 6" x 3⅛" . . . weight, with 1" lens and 100' of film, 5½ lbs.

Bolex users have at their fingertips the means to make slow motion, animations, single frames, superimpositions, fades, lap-dissolves, close-ups and "stills." These can all be accomplished without additional equipment. But for those who do special work or simply desire the advantages of greater accuracy or ease the accessories illustrated below are recommended. Stop in and see your favorite dealer—ask him to demonstrate the fact that Bolex is complete in every detail. If by chance your dealer is not an authorized Bolex dealer, he can easily get a camera or projector for you in about three days if he wires his order, or you may, if you wish, ask us for the name of your nearest dealer—but whatever the circumstances—see a Bolex before you buy.

Bolex Double-Eight—with Hugo Meyer Kino Plasmat F/1.5 lens, $275.00. With Cinor Special F/1.9 lens, $250.00.
Bolex Sixteen—with Leitz Hektor Rapid F/1.4 lens, $295.00. With Hugo Meyer F/1.5 lens, $275.00. Carrying Case, $25.00 additional.

and BOLEX PROJECTORS, too

These precision-built projectors are fitting companions to the Bolex Cine Cameras. All identical in appearance, they provide rapid motor rewinding, brilliant white light without flicker, instantaneous reverse projection, "still" projection, independent lamp switch, micrometer focusing, illuminated volt meter giving lamp consumption readings in watts, gate and pressure plate of stainless steel, framing device, tilting screws of improved design, efficient cooling system, etc. Yes, Bolex is complete in every detail.

Bolex projectors are finished in beautiful bluish-gray lacquer; all metal parts are heavily chrome plated. All models use standard GE or Westinghouse pre-focus base 750 watt lamps. Universal motor for either direct or alternating current.

Model G-16 for 16mm only	$210.00
G-816 for both 8mm and 16 mm . .	235.00
G-3 for 8mm, 9½mm and 16mm .	250.00
Carrying Cases	15.00
Special 20mm lens for 8mm projection	15.00

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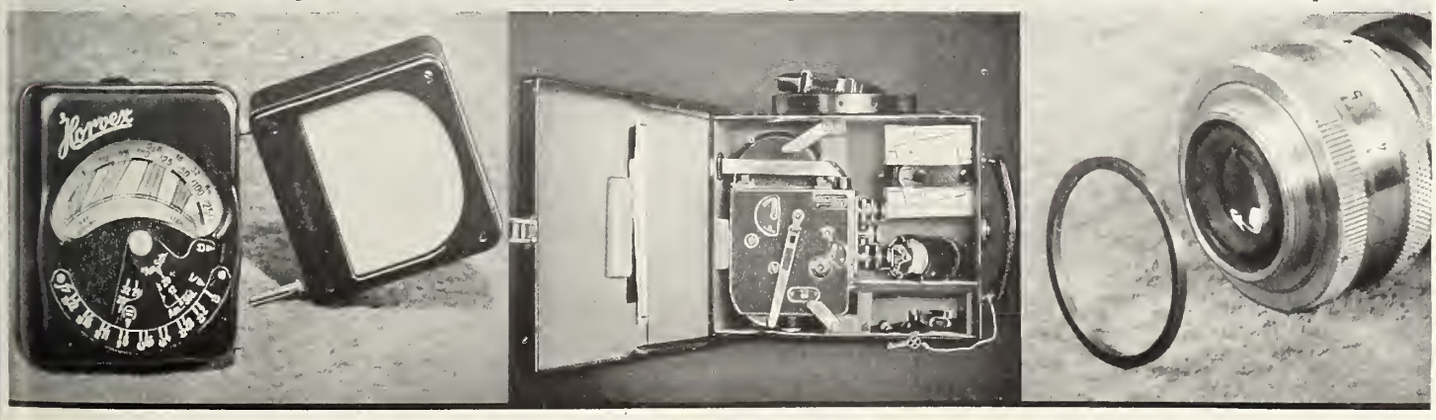
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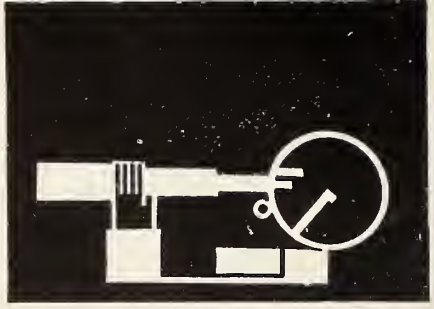
HORVEX EXPOSURE METER. Precisely-built for cine work only. Magnifying dial crystal. A detachable photo-electric amplifying cell gives accurate readings of very low light values . . . with leather case **$21.50.** Amplifier **$12.00** extra.

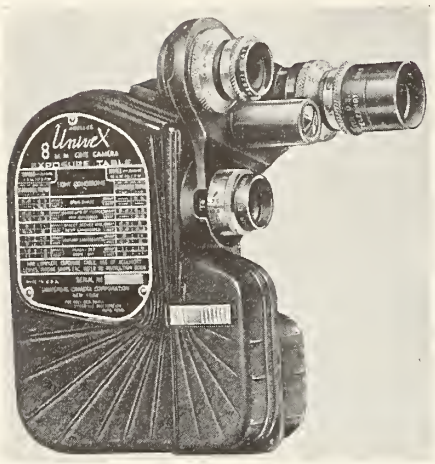
EXTRA LARGE CARRYING CASE. For both Bolex models. Hand made of genuine cowhide, suede lined. 12" x 10" x 4". Holds camera (with view-finder on side), small accessories, 300' of film, extra lenses, and exposure meter, **$35.00**

ADAPTER RING. When inserted between Leitz 27mm F/1.4 lens and turret, close-to-lens work is possible, producing larger images. Machined to 1000th inch for accuracy, **$2.75**



• IT'S NEW TO ME •





Univex Turret Cinecam

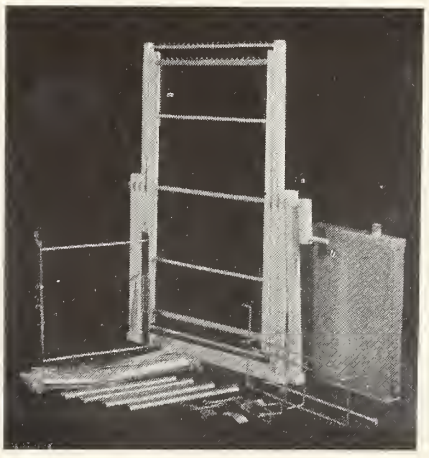
This month Universal Camera Corporation attempts to fulfill the dream of most amateur movie makers by introducing their new UniveX Turret Cine "8" with its three lens turret mount and a retail price of $25 with an F. 4.5 lens and $29.95 with an F. 3.5. Provision for two additional lenses is made.

Processing Unit

The Cine Tankmaster, a complete home movie processing unit of 100-ft. capacity for amateurs, is offered by Si-Mi Products Company, Boston, a division of Sixteen Millimeter Sound Films, Inc. It can be used for both 8 and 16mm film, either by reversal process or straight negative-positive development.

Once the film is loaded in the tank, according to the makers, the entire process can be carried out in daylight. An ingenious arrangement of the mechanical innards of the tank makes necessary but six quarts of solution to process a 100-foot roll.

The Tankmaster is comprised of five basic units—film rack, tank, loading rack, agitator rack and drying rack.

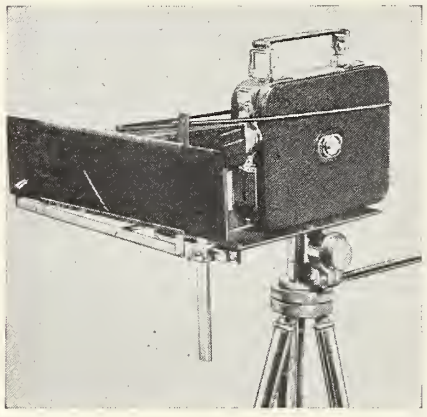


Effect Device

Besbee Products, Trenton, N. J., makers of titlers, announce a new device for home movie makers, the Effectograph. They inform it fits any type cinecam and can be used to achieve new and novel framing effects for scenes and titles.

It is a metal mask box and support which is attached to camera by a thumbscrew fitting the tripod socket. Strongly made, but light in weight, it can be used in vertical or horizontal positions. An elastic retainer eliminates vibrations and the outer opening of the box allows various kinds of metal masks to be slipped on the slide.

Furnished are masks in the design of a heart, keyhole, arch, diamond,



binocular, circular, etc. Additional masks may be made by the user. In addition, the Effectograph has a clever square closing iris adjunct. The whole device is finished in black crackle with polished metal fittings.

"Hi-Lo" Switch

A switch designed to prolong the life of photoflood lamps, reduce heating and minimize the uncomfortable glare to which a subject is exposed while posing, has been introduced by the Lafayette Camera Corp., New York City.

Up to four photofloods can be plugged into the four receptacles provided in the unit. With its switch in the "Hi" position the lamps will provide normal illumination. In the "Lo" position, however, the lamps are automatically placed in series across the line and each lamp receives only a part of the total line voltage.

Health Films

A film is being marketed by Dr. David Bennett Hill of Salem, Oregon, on "Child Health and Character Building." According to Dr. Hill's announcement many experts joined in the making of this production which is acknowledged to be of great value to schools, churches, health departments, medical and dental societies, parent-teacher groups, tuberculosis associations, dairy councils and all those interested in promoting child welfare.

New Catalog

The latest edition of the Bass Cine Bargaingram (No. 240) is announced by the Bass Camera Company.

It is a 66-page catalog covering 8mm, 16mm and 35mm silent and sound equipment. A copy is available for the request.

Bibleland Movies

The Nu-Art Films, Inc., of New York City announces having secured the exclusive rights to an authentic series of motion pictures made in Palestine and the adjacent countries comprising the vast area of Biblical times.

The pictures were edited by W. W. Young, a recognized film authority. The series comprises a library of Holy Land motion pictures that are said to capture the spirit of the Bible.

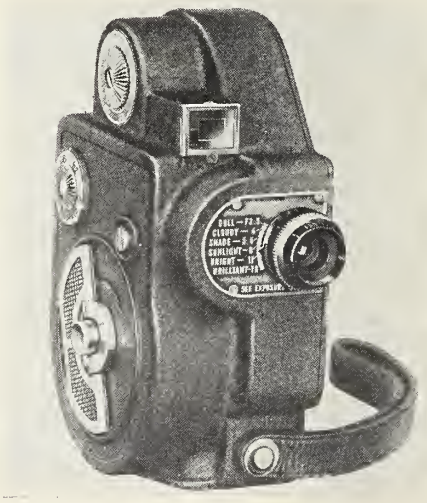
Revere Super "8"

Now in production at the factory of the Revere Camera Co., Chicago, is a new 8mm camera to be known to the photo trade as the Revere Super Eight.

Equipped with an F:3.5 Wollensak lens and built-in view finder, it has speeds from 8 to 32 frames per second. Light in weight, the retail price is announced as slightly over $20.

The camera will use Revere Super 8mm panchromatic film of fine grain. Price includes processing at already established stations throughout the country.

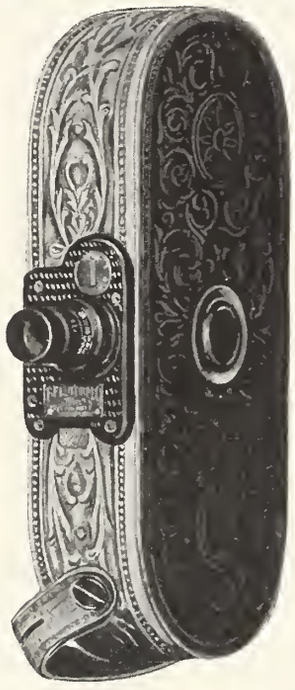
• *Turn to Page 244*



Sale Bell & Howell 16mm Filmo

MODEL 75

MOVIE CAMERAS



$39.50

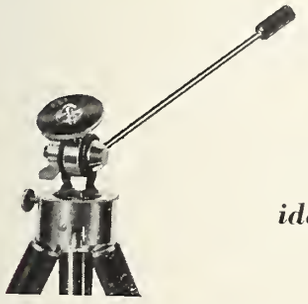
Formerly $59.50

Specifications:

Size . . . 1⅝" x 4" x 8¾". The thinnest 100-ft. 16mm camera made.
Weight . . . anly 3½ pounds.
Lens . . . F/3.5 anastigmat lens.
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Mator . . . twin spring units af highest grade Swedish steel.
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Lack . . . protects the starting buttan against accidental running.
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With pan and tilt top—a light metal tripod

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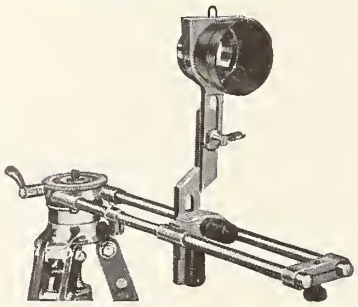
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The New Thalhammer Kino Movie Accessories Will Aid You in Attaining Professional Results



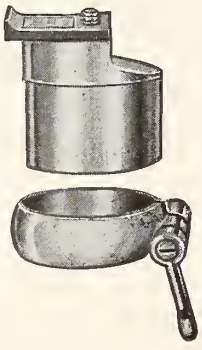
KINO MOVIE ASSEMBLY

Includes the Kino Extension Rods, Adjustable Sunshade and Filter Holder. (May also be used for making titles, etc.) **$22.50**

(Available for most movie cameras)

KINO EASY-OPEN EXTENSION PLUG

Here's one that all Eastman Magazine Cine-Kodak owners will want. It allows the camera cover to drop all the way open when using the "focusing finder" or when placing film in the camera. Eliminates the necessity of removing camera from tripod. For use with any Thalhammer Tripod **$2.75**



Kino Instant-On Clamp—Use as adaptor base for **Easy-Open Plug** with any other make of tripod **$1.75**

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More About New Cine Equipment

• *Continued from Page 242*

Improved Kodascopes

Kodascopes EE and G have been improved and new features added, according to announcement from Rochester. Hinge gate has been improved to make threading and cleaning easier than ever. A convenient lamp adjustment simplifies centering relation to optical system and a new finger tip control assists accurate framing. A carrying handle has been provided for the top of the projector and a new heavy duty motor has been installed in each projector model.

New EK Super-Pan

Eastman announces a new 16mm Super-X Panchromatic film for which five salient advantages are claimed. Its speed is said to be equal to SS Pan, with an extremely fine grain, better definition, improved quality for contrast and rendering highlights and a capacity to produce superior results indoors and outdoors.

Exposure recommendations and filter factors for the new film are same as for Cine-Kodak SS Pan.

Light Booster

Baldor Electric Company, St. Louis, Mo., announces a light increasing device which they have trade-named Baldor Light Booster. According to the makers the device increases light of an ordinary bulb to about six times its normal intensity. They further add that any number of bulbs may be used with the device up to 800 watts.

Literature on this new photographic instrument is available upon request to the makers.

Cine-Kodak Advice

Eastman has just issued a helpful folder for amateur cinecammers offering Cine-Kodak owners some compact advice and four useful exposure tables covering four most used types of lighting for indoor filming.

In it is discussed filming by regular daylight, by a combination of daylight and Daylight Photofloods, by regular Mazda lighting and by Photofloods in Kodaflectors. Exposure tables give data not only for black and white films but also for Kodachrome, regular and Type A. Diagrams supplement the text, show how camera and light sources are best placed.

Improved Splicer

Acting upon the suggestions received from dealer clients and home movie makers, Seemanns, Inc., of Hollywood and San Francisco, have re-designed the pressure clamps of their Splicer.

The contacting surfaces of the pressure bars on the present splicers have been lengthened so that they will cover completely the section of 8mm film when placed on the splicer base with perforated edge at the top.

Another Seemann improvement in product is the sealing of their bottles of Weldtite cement against evaporation.



New Projector

Victor announces their new Add-A-Unit Animataphone for educational and business institutions wishing to acquire 16mm movie and sound equipment for all their requirements.

All units in the new model are interchangeable and it becomes an "all purpose" instrument, because units can be added as desired. Starting with the small, basic sound projector, complete in itself, an outfit of any size can be built up by adding auxiliary units.

English Monarchs

According to announcement of Castle Films that concern planned to film the American tour of England's King George VI and Queen Elizabeth.

Ten seasoned news cameramen accompanied the King and Queen from the moment they left England until their return. The film will include scenes on board ship, ovation received in Canada, reception in Washington, visit to New York and World's Fair.

The new picture will be released about June 1st and will be distributed in the regular footages and at usual Castle prices.

Spurious Lenses

The C. P. Goerz American Optical Company are warning the trade of individuals who are attempting to sell

lenses claiming they are Goerz lenses. Many of them have proved defective and counterfeit. Some of these lenses have been remounted to look like Goerz lenses.

To stop this nefarious practice C. P. Goerz American Optical Company, 317 East 34th St., New York City appeal to those who may have doubts about the genuineness of any second-hand Goerz lens they have acquired, to send the lens them for a checkup or at least to send full report, stating type, size, engraving, individual number and where they bought the lens.

Goerz Company pledges its fullest cooperation to obtain restitution for them if they find that the lens has been misbranded and sold under false pretenses.

Cartoon Titles

Movie Service, New York City, announces the addition of two new title services, Animated Cartoon Titles and Cartoonette Titles.

Animated cartoon titles are handled in a medium heretofore confined to animated cartoon motion pictures only. The 65 animated cartoon titles are animated in professional hand-lettering and cartoon figures.

Cartoonette titles are regularly hand-set printed titles to which a cartoon figure is added. Pose or dress of this cartoon figure is suggested by the customer to appropriately illustrate his particular title.

Animated cartoon titles retail at 50c each. Cartoonette titles at 35c each.

Titling School

Jacob Stein, 175 Fifth Avenue, New York City, has opened a school of titling for home movie makers. The school charges no fee or tuition whatsoever and is absolutely free as a service to anyone wishing to take advantage of an opportunity to learn something about home movie titling.

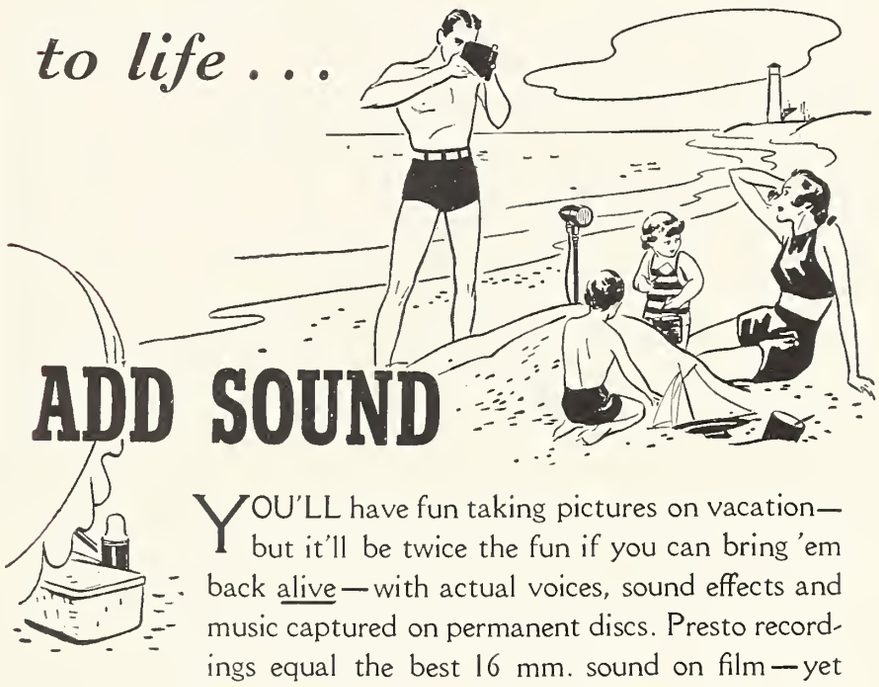
The school is located in a penthouse on the 21st floor of the Flatiron Building. Camera enthusiasts will be provided with free and full instructions in the art of making modernistic and clever streamlined titles.

New Meter

A new electrical exposure meter, the Mini, small but rugged, is the latest product of Photo Utilities, Inc., New York. All moving parts are fully enclosed. A hinged flap protects the cell when not in use, making it unnecessary to use a carrying case for the meter.

Mini is pre-set for all given film and shutter speeds and it indicates accurately the proper stop to employ, according to the makers. It is finished in black, with silver figures. It is sold complete with neck cord and a copy of the Joseph Bing authored Exposure Meter Manual.

Bring your home movies to life . . .



ADD SOUND

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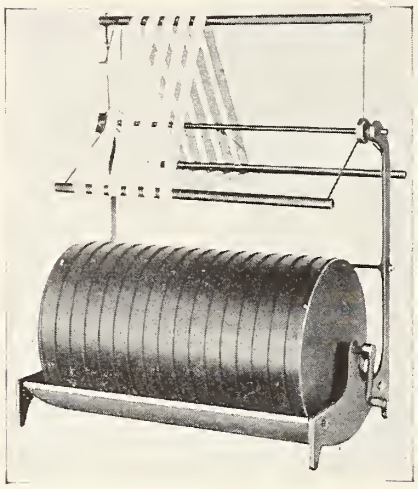
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Movie of Month — "Alaskan Cyclorama"

• *Continued from Page 227*

bays and inlets that this trip must have included because of the nature of the country. The map helped show this. Straight pictures would never have given the same impression.

To some the picture may seem a bit long because it does include so many scenic shots. But it is a record of Denny's trip. There is no reason why he should not cut it to include everything he saw that interested him. In including it he gave it the best treatment a picture of this kind could be given, so that justifies the length in the opinion of the editors.

It will not be necessary for Denny to accompany the picture with a lot of verbal description of what happened and why he took the pictures. The titles either tell or give sufficient impression for the scenes justification.

One cannot help being impressed with the titles and the wording. For instance, instead of telling us about glaciers and then showing the glacier, Denny titled the opening scene like this: "Stately pinnacles of ice . . . monuments of an age long past." From the scene we see that they are glaciers, but there is more imagination in the title as Denny has written it. It appeals to the imagination. You subconsciously realize the great age of this mass of ice. It is that sort of thing that appeals to the imagination when we speak of his titles and treatment.

Many of these scenes are in what is termed "low-key" photography, that is inclined to the darker side which gives the feel of something important still lying in the shadows.

Because of the long days in the north the early morning and late at night shots had a very unusual effect. The pictures were all taken in Kodachrome and this is the first time we have seen a golden color. The very late at night shots had a golden tinge to them. Denny writes us that in some of the picturing he started as early as four o'clock in the morning and took pictures as late as 10:30 in the evening. These had to be taken with lens wide open f:1.5 and at half speed. Telephoto shots are numerous and were taken from tripod. The only motion noticeable in the films is that imparted by the ship itself.

This picture is a fine study for any amateur of what can be done with a great many scenic shots. How they can be made interesting and how tied together with titles. We noticed some sequences where titles would follow in rapid succession after scenes that were no longer than five or eight seconds. You don't mind those titles as the wording of them was in harmony with the scenes themselves. They seemed to be a part of them and still they were not art backgrounds. A pleasant grey with black letters.

There is little panning in the picture. The introduction to a new port is first given via the map by following the pencil to the city and then usually immediately followed by a diagonal shot at the shore line showing boats moored and the buildings lining the coast. He does not always show people disembarking, but cuts immediately to the interesting scenes in the town. Possibly Eskimos, totem poles, old buildings, churches, etc., that are the center of interest.

Denny has not overlooked people, but he does not feature them. They are seen from time to time lining the rail of the ship. They are seen in the towns, standing on jutting rocks or climbing a mountain trail. As occasion demanded they are employed.

As for equipment. The camera used was a Stewart-Warner on which there is a special fitting for various lenses. Denny used the following lenses: 15mm f:1.5; 1″ f:20; 2″ f:1.5; and 4″ f:3.5. He used an exposure meter and a tripod. The titles were made by him on a camera he built himself. The titles are his own work excepting as he says "I found most of the poetry to fit the shots."

A Few Simple, Basic Cine Tricks

• *Continued from Page 233*

number of cases. If you have no translucent screen you can use one of two things. You can either go to the nearest five and ten and purchase the largest white window shade they sell or you can buy a couple of yards of very fine cloth, silk for instance, and stretch it on a frame.

Incidentally, if you get a window shade make sure that it has a dull surface. A shiny surface will reflect when the projector is screened upon it. This will make a fine screen not only for your trick shots but also for you to use afterward. If you want to mask it into the size of your picture, flash the projector on it and outline the contour of the picture. Then, straighten the lines with a ruler and fill in the edge of the picture with India ink. It is a good idea to stretch the shade and thumb tack it on something when you are applying the ink because it tends

to shrink, thereby making a bunchy screen unless it is kept stretched until it dries.

Most of these tricks are mechanical tricks and while some depend on camera mechanics there are others which depend on outside mechanics no way connected with the camera. We will take up the tricks relating to camera technique first.

Under camera technique we can list the match trick, the reverse trick, the genii trick, the double exposure trick and the sapling trick. All these can have variations which you can work up yourself. I'll only give you the fundamental trick which you can base your own experimenting on.

The match trick you have seen a number of times in theatres. This consists of taking a picture of a person putting a cigarette in his mouth and then reaching into mid-air, grabbing the match out of nowhere and lighting his cigarette. When he is through with the watch, he blows it out and holds it between his fingers until it disappears. It does not have to be a match. It can be a bottle, a book or any other object you want your character to produce out of nowhere. This is done by taking pictures up until the point where the character reaches for the match. Here you stop your camera, give him the match and start shooting again. After he has lit the cigarette, let him hold out the match, blow it out and then stop your camera again. Take the match from him and start shooting more film to complete the scene.

To make certain that this scene runs smoothly, make your character hold his arm in the same place as when you stopped your camera each time so that when you start your camera again the action will go smoothly from the same point.

The reverse trick is another simple trick made by taking pictures of someone so that the action is backwards. The only thing you must remember here is to take the picture with your camera upside down if it hasn't a reverse on it. Then when it is processed cut that strip out and turn it upside down and you have a picture contradicting all laws of gravitation. It may be a liquid pouring out of a bottle, a waterfall with the water running uphill, torn pieces of paper returning to a completely solid sheet or a diver coming back out of the water feet first and jumping right back on the diving board.

The genii trick requires a considerable amount of patience for it is a little harder than the rest. There are two ways of making a figure appear in a cloud of smoke. First, you may be able to do it outdoors where you can use a real fire a couple feet in front of the figure. The fire must be mostly smudge therefore a fire of leaves is

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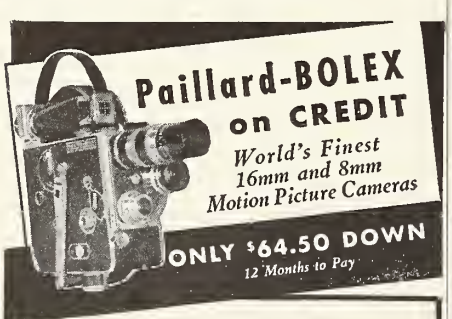
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best. You cover it over with an old tarpaulin and shoot a few feet without the figure, then as the figure is to appear stop the camera, place the figure,, remove the tarpaulin so that a heavy gust of smoke floats upward and continue shooting film. To reverse the action and make the figure disappear you take a few feet of film with the figure in the picture, then remove the tarpaulin letting up a gust of smoke, stop the camera in order to remove figure, let up another gust of smoke and continue shooting footage. This method has a few drawbacks. In the first place, your friends might object to standing so near such smoke and soaking up their clothing with it. Secondly, you are limited to outdoor shots. I have been using an artificial method which I have had fair results with. The reason for using this method is so that I could make an indoor shot.

This is done by taking a picture of a room with no figure in it. Then you stop the camera and place the character in the position you want him. In my scene he rose into the camera view from below. Just as he is rising, before you have the camera going, light a small mixture of potassium chlorate which has been mixed with a slight touch of strontium nitrate and sugar. The potassium chlorate should make up most of the mixture for that is what makes the puff of smoke. I only added the strontium nitrate because it is a metallic salt and makes a reddish color to the smoke. It is more colorful for Kodachrome which I was using. However be careful that you use very small amounts of these as you get a very strong and hot flame. But it makes a very effective scene. This can be used to make titles burn up or to make your genii disappear again. Use an asbestos or tin pad beneath your mixture.

When making a double exposure, if you have no reverse on your camera so that you can turn it back to the right spot you can either leave about a foot on either side of the scene you are taking or open the camera in the darkroom and nick the film so that you will be able to find your beginning point when you roll your film back to double exposure. Better yet would be to put just the amount of film necessary into the camera then you would not damage any other shots you might have if it was taken all on the same reel.

To double expose, take your first shot always keeping in mind that the object or character you wish to place on this first picture will not come out on top of something else which is important to the finished picture. After you have taken the first shot, rewind the film in the darkroom and then take your second shot on the same film. When it is developed you will find the desired effect.

A variation of this trick is the sapling trick in which a person is looking from behind a very slender tree and yet all you can see of him is his head and shoulders. The audience will wonder where the rest of the body can be. The aperature of your camera is first half covered with a piece of scotch tape (Fig. 1). It is easy to do this by removing the lens and sticking the tape on the outside of your camera aperature so that it is just half covered as in the illustration. Replace the lens, line up your picture so that the tree will be just in the line where the scotch tape begins. Then take your picture of the character looking from behind the tree. Now, without removing your camera from that same position remove your lens, stick another piece of scotch tape over the other half of the aperature *before* you remove the first piece so that they are perfectly lined up (Fig. 2). Then remove the first piece, start your film over from the beginning and develop (Fig. 3). The finished picture makes the character appear to have half a body.

Three things to remember is to have the scotch tape on the side of the aperature next to the lens. It can't be used on the side the film is on. Secondly, to remove the character in taking the second shot so that the scene on the other side of the tree is devoid of anybody. Third, and the most important is to have the subject standing on just the opposite side that you leave uncovered because the lens inverts and reverses the picture.

This can be used in making shots where it appears as if some person were really twins. But on the second shot change the person over to the second side of the picture so that you will have two figures on the finished picture.

Now, we delve into another field, that of outside mechanics. This is usually done mostly with the aid of wires. A picture of a ball going directly toward the camera or a book or cigarettes coming through midair to a person is merely being transported by means of a very fine wire fastened to the object where it is not noticeable.

Tabletop movies of planes, rocket ships, small autos, etc., are done by wires holding them up and pulling them along. Small sets of houses with a fire cracker under them can give a vivid impression of a town being blown up.

The screen which I mentioned in the first part of this article is used in making superimposed backdrops for close-ups and for the background of illustrated titles. If you want the appearance of someone in a certain scene throw it up on the opposite side of the screen with your projector and place your object on the other side of the screen in front of the picture which

shows through (Fig. 4). Then find your proper exposure and shoot the scene. Remember here to put your film in the projector backwards so that the scene you are shooting will match it.

In making an illustrated title, fasten the leters on the screen on the opposite side from which the projector is showing the picture, get your proper exposure and shoot the title. The scene is liable to be a little coarse or grainy but then the background should be subordinate to the title anyway. I have attempted this with Kodachrome under artificial lighting using outdoor with a filter and it worked out fairly successful. The colors were not quite so good as the original and the picture was a little on the reddish but not enough to spoil the title. In these last two cases it is important to have the projector and camera running at different speeds so that you will not be taking pictures of the lines between the frames flashing through.

In closing, let me say that it is not enough to have pictures. You must have interesting ones. And trick photography opens a field of interesting shots which you can do and at the same time increase the enjoyment of your pictures by captivating the interests of your audience. You can break all the laws of nature and do the impossible on the screen to amaze your audience.

I've Got A Problem

• *Continued from Page 224*

extended 5 or 6 inches in front of the lens.

The masks are usually made of stiff dull black material. Real heavy cardboard will do. When you make the masks you should make them in pairs so that they will match. In masking you will always use at least two as you will want to make a picture over the first portion masked which means you will have to mask off the portion already shot.

By masking the two masks at once they will match. You can sometimes insert the second mask before you take the first one out of the mask holder and fasten it tight, if necessary, with tape so that the lines will match. By doing this there will not be a line between the two pictures. It is well to mask off your finder in the same way so that you can watch your action.

Lens Openings (Clarence DeLauder, Hollidays Cove, W. Va.)

Do they use a faster lens than f1.3 in the Hollywood Studios in movie work and what is its F value?

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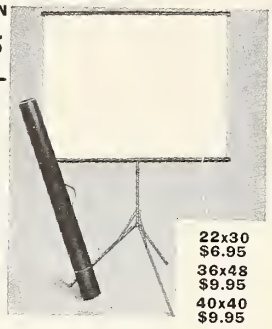
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diagonal of the film. The studios use 35mm film. 35mm is approximately 1½ inches. They find the normal lens to use is a 2 inch lens. As you know 2 inch lenses are not so fast as 1 inch lenses. Therefore the lenses used in the studios range in speed in the neighborhood of f2.5.

Film Speed (G. Bader, St. Louis, Missouri).

I notice in reading your Exposure Meter Guide which you publish monthly that Eastman's Pan 8mm film is not rated as fast as their 16mm film.

Eastman's 8mm Panchromatic Film and their 16mm Safety film has the same emulsion. The reason 16mm is a stop or so faster is that in projection you can get more light through 16mm film than through 8mm film.

When this same film was originally brought out and there were only 100 watt projectors, the speed was rated at about f5.6 for normal. So soon as the projectors were marketed with 300 watts of light or more the speed stepped up to almost f11 for normal. So the difference is not in the emulsion so much as it is in the projection. It had to be over-exposed a bit to permit enough light to penetrate.

Home Reversal (D. Drake, Drake, N. D.)

You noticed enclosed sample of 16mm film I reversed myself is choked with gray seems to be washed out. In one of the other films the emulsion seems to have been burned away. What causes this?

The veiled appearance in your film could be caused from two different sources. First, it might be that your first developer is not contrasty enough. Again, you can get more contrast by flashing a shorter time, that is, your second exposure for a shorter time, then developing for a longer time in your second developer.

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When out West—Shoot a "Hoss Opera"

• *Continued from Page 231*

the saddle on the horse. Move in to a position where a good close-up can be made of the cinch strap as it is drawn tight. Then follow this with an intimate close-up of the horse's head as it looks back or else while the bridle is slipped on.

With the horse saddled, let's mount. A close-up of the boot going into the stirrup tells a good story which can be followed by a full view. Or if there are real tenderfeet in your cast, you can build up some comedy shots of clumsy mounting or else a helping hand angle as the cowboy give a lift up.

From the ranches there are trails that lead out in all directions, each through different scenes and each with an objective or climax. It's only up to you to select the spots that enable you to keep variety in your riding sequence, always remembering that the great outdoors of the West is your stage. I believe this is one of the most obvious sequences to make for a Dude Ranch picture, yet one which can be frightfully monotonous unless you get a variety of angles and backdrops. Arrange for a stop at a secluded lake, waterfall or some high point and as the horses graze and your cast rests and eats lunch, you can pick up all kinds of human interest shots such as horses' heads nosing the flowers which grow in profusion on the high ridges, your dudes photographing one another with movies and stills, scenic shots with some foreground interest, throwing snowballs in August, taking a drink from a crystal clear streamlet, climbing among the rocks and any intimate close-ups your trained eye will spot in a minute.

Usually the trip back is an anti-climax scenically so it is best to keep your pictorial interest at a high pitch by closing with the most spectacular sky line shots you can get.

Short rides and all day rides are regular routine but can become monotonous when reduced to images on celluloid, therefore it is wiser to search for some special novelty feature around the ranch now.

Perhaps you can find enough variety in the costumes around the ranch to make a Dude Ranch fashion show. Perhaps the ranch has a swimming pool. Maybe it's branding time down in the corral or some such activity.There's one novelty which many ranches have that will give you plenty of action with a real western flavor. It's the "Buckaroo" or synthetic bucking horse—a barrel or log suspended by four long ropes from stout trees. A saddle is secured on the log. The dude mounts and four stout pairs of hands grab the ropes and the dude "goes for a ride." Even world champion bronc riders can't stay on top when the buckaroo gets its head down and really starts to pitch and reach for the sky. Grab a close-up as hands grab leather, cut in angle shots of the other dudes looking on, get low shots looking up as the riot of action unfolds close to your lens, close-ups of the rope pullers and let the sequence end with a bang as the rider meets the ground.

A sequence of dudes learning plain and fancy roping fits in well as a novelty. There's a swell framed shot that can be made in your roping scenes. Select a camera position on a porch or inside a doorway looking out on your stage. Then hang coiled lariats on a peg overhead and in front of the camera. Line up your action with the center space, framed by the coiled ropes and your result will be striking.

If your stay at the ranch is timed for the round-up season you will have a grand chance to get a spectacle that is one hundred per cent western and it's easy to arrange to have your cast ride along in the drive and help in the cutting out work. In getting an adequate round-up scene, exert every effort towards making an opening shot of the whole herd as they are driven down some steep hillside towards the camera. They will then string along and scatter out over the slope so the feeling of a great herd is emphasized. It takes about seven hundred to a thousand head of cattle have been gathered in the valley —even when scattered out. After the cattle have been gathered in th valley to be worked over they get bunched close together and never seem to be as many. But nevertheless some effective shots can be made then, too. Roping is routine but sometimes requires a lot of luck and perseverence with a telephoto to get the best shots. Branding can or cannot be made depending upon your own taste.

With these sequences in the bag, you can either call it a day or else expand your film with the possibilities offered by a pack trip into the back country.

Start with packing up the horses, being sure to get good close-ups of the essential equipment and supplies as they are strung up. Close this series with some effective shots of the packers throwing the diamond hitch. An odd angle shot here is to put the camera low to the ground and shoot so as to include the legs of one horse on the right and left of your frame as you get a full view of another horse with full pack while they throw the diamond hitch.

Trail shots are effective along the way as the pack train winds its way zig zag towards the divide. Try to find a patch of snow to cross and look out for a silhouette sky line position. A camp site beside a lake with a mountain peak in the distance will be ideal for shots of setting up camp. A close-up of hobbling horses and a head tucked into the folds of a sleeping bag will put your reel to bed for the night.

Next morning be sure to get some shots of washing up in a limpid corner of the lake where you can make reflection shots. Start with a scene looking down into the mirror surface as one of your dudes comes into view and

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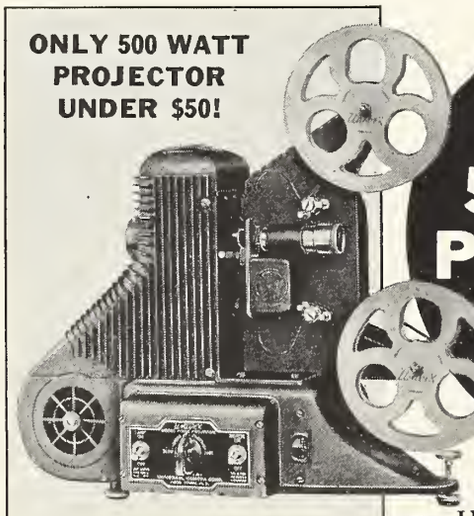
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reaches into the water, breaking up the reflection. Jump to the action of mixing up flap jacks and lots of shots of turning them in mid air. With a flourish. Here you can make several shots from different angles—a long shot taking in most of the camp, close-ups of the pan, a low shot looking up at the cook's face as his hand reaches out for the frying pan in the near foreground. Use a wide angle lens here and the interest is heightened. You can easily spend the better part of a day working around camp, getting human interest scenes. This is a good opportunity to use your own imagination and make as many original shots as possible, peeling potatoes, chopping wood, fishing, lounging, getting acquainted with little wild life that can always be found around a camp.

Usually the camp is used as a base for daily rides up into the higher ranges. Be sure to have the wrangler take you out to a sheep camp one day. Then you will be able to get some impressive shots of the herd grazing and being moved by the dogs across the range.

Campfire shots are possible if you are equipped with a fast lens and some Super XX film. The most striking and complete campfire shots can be made at dusk looking towards the west across the lake, keeping your camp in the foreground. Watch your opportunity and shoot just when there is enough light left from the sun to illuminate your foreground object sufficiently to make them register with pale detail. The mountanis and trees against the sky and lake will stand out in bold silhouette while the campfire will be bright enough to show up plainly. Cut in shots of dudes around the campfire can be best made after it gets dark and the light from the fire shines on their faces. Be careful not to let the light shine directly into your lens, place one person between you and the fire as you shoot.

If you can time your trip with full moon you will be able to get a realistic moon scene two or one day before full moon when the moon is up in the sky as the sun goes down. This should make a good closing shot and a bit more unusual than the old reliable sunset.

Making Good Movies Better With The "Dream" Camera

• *Continued from Page 234*

rays of light. The professional cameras all use sunshades even in the studios where the light is controlled, then why shouldn't we where we are encountering all sorts of light conditions.

Now if you have read this far, please do not say, "I don't need masks. I have never used such things and I don't see why I should start now." If you have never used masks, they will open up an entire new field to you. The EKCO. 16mm Special is supplied with a set of six and others can be purchased.

You can start with the round masks of various sizes, the binocular masks and the keyhole masks. Then there are the half masks for double exposure, and the one-third masks for triple exposure and the one--eights and the segment masks. These are stationary masks, that is, they are not moved during the filming of a scene. These masks are slid into place as required. The circular masks are used when you want to call particular attention to some portion of a scene. For example a clock in a tower is used to show the passing of time and if you showed the whole tower and scene, your audience might not grasp the situation but if you mask out all but the clock it will register immediately. The circular masks are excellent also for nature photography. The Binocular masks are perfect for distant objects which would be lost in an expanse of scenery. The naturalist cinematographer will make excellent use of the binocular masks. You may wonder what the Keyhole masks will be used for. Comedy, the super-snooper can pose some very interesting shots through a keyhole mask that will make your audience rock with laughter. Maybe your imagination has been out of work for some time because it thought that there was no job open for it. With an effect box and a sheet of railroad board (a dull black cardboard) you can find plenty for your imagination to do, devising masks and then you can really put it to work using the masks in *your* films.

Half masks are used to show the same person or persons twice. Perhaps one person or a group of people talking to themselves. With the aid of half masks people can be made to disappear or appear very easily. The half mask is placed in the effect box and the action filmed on half of the film, the film is then wound back, the exact footage or number of frames shown on the Veeder counter and the mask is placed on the opposite side of opening in the effect box and the other side of the film is exposed with action which will match up with the first action.

You can use vertical masks horizontally by simply turning the cover on the effect box around. Here is an idea for the use of horizontal masks. You have all seen the picture "You Can't Take It With You"—just add to this "Don't You Believe It," and

your picture will be different. Two men are talking, one is a salesman. How do I know? He is waving hands and gesticulating as he sells you or a friend the City hall or your own home. The next shot is a half scene, the lower half, of the buyer walking out of the scene with the City Hall on his back. I dare say the City Hall will be large enough so that the salesman could help him if you want him to. You have got to get him out of the picture somehow. You wind the film back and turn the mask around so that you are now shooting the City Hall only. It's best to select a position so that there is only the City Hall and sky. If the man who bought the City Hall was in the center of the picture of course you center the City Hall in the other half of the scene, now pan in the same direction as the man was walking and at the same rate of speed, and you or your friend will prove that You Can TAKE It With You.

These same half masks can be used to make people disappear and appear. Perhaps you have a FAT friend who likes to go on picnics and eat. On the first picnic of 1939, set up your camera so that a rather slender tree cuts the center of the scene. Serve lunch on the right hand side of the scene but photograph other side first with no human visible and then after winding the film back, move the mask over and have someone place their hands to their face and holler, "Come and Get It." The fat boy or man will lead the field, coming from the left and around the tree so that the tree is between the camera and the people. On the screen your fat friend and as many others as you wish will come from behind a tree that ordinarily wouldn't hide your tripod.

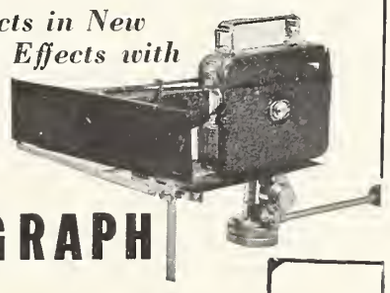
Finally, there is the subject of movable masks. For the simple wipe off effect you can use a solid or blank piece of masking material and slide it across the effect box opening or you can reverse the opening and drop it down as a curtain. With two pieces, you can pull them equally from each side, in this way you show a slit starting at the center and widening out in both directions. The illustrations show the various cut outs for movable masks.

You have all no doubt admired the opening titles of the News Reels, showing cross sections of news events. By using masks in the effect box you can duplicate this effect or these effects and then by multiple exposure being carried further you can shoot your title over the whole series of shots.

I would like to ask those who have taken an interest in the "DREAM" camera what they would like to see added or discussed.

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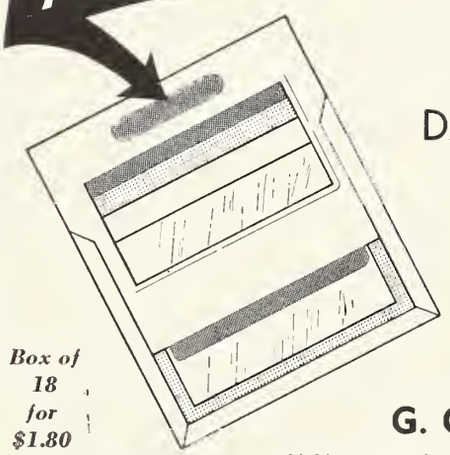
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Picnic Continuity—That's Tops

• *Continued from Page 229*

has face and calls off scene. Cut to

SCENE 7. Wider angle taking in a girl standing near. He asks her to get him something sharp to remove the cap. She goes off scene. He tries again to pull the cap. Cut to

SCENE 8. New angle on boy as girl comes into scene with an axe. Madder than ever the boy chases her away. Cut to

SCENE 9. Close shot on boy as angrily determined he tries again to remove the cap, rams a finger down on it as the milk spurts out over his face. Face running with milk he registers (or by title) that he "done" it. Cut to

SCENE 10. At one of the picnic layouts of food. One impish Huckleberry Finn type of boy sidles up to the spread of food, snitches a bottle of olives. He goes behind tree or bush to eat them. Cut to

SCENE 11. Very close on kid stuffing handful of olives in his mouth, chewing on them. He spits one of the olive pits off scene, grins at what he sees (o.s.) and puckers up to spit another. And he does cut to

SCENE 12. Close shot on older girl talking to some friends, seated on the grass. She suddenly jumps, claps her hand to back of neck, looks all around registering wonderment and sting. Cut to

SCENE 13. On the boy with olives. He grins big, ducks his head out of sight. He loads new olives into his mouth, looks off scene for a target, purses his lips again and lets go. Cut to

SCENE 14. On a schoolmarmish type of woman, bossily ordering some kids around. She suddenly jumps in the air shocked, grabs the back of her neck, looking vainly and angrily about her for the culprit who socked her. Cut to

SCENE 15. Several different close angles of the kid spitting the seeds, chuckling and hiding after each volley. Cut to

SCENE 16. Close shot at a large tree. A pair of legs can be seen protruding from behind tree. Dolly to

SCENE 17. New angle and full shot on a young lad reading poetry to his bespectacled girl friend, seated leaning against the tree, taking it all in very seriously. The "poet," with book or paper in his hand, likes the effect he is getting, stands up to rant and gesture to the girl better. She registers rapt attention, sighs and looks romantic. Pan to

SCENE 18. On the kid with the olives. He sees the "poet" and girl, gives a mischievous leer, stuffs more olives in his mouth and pulls a sling shot out of his pocket. Cut to

SCENE 19. On the kid as he takes seeds from his mouth, loads his sling shot, draws it back, aims. Quick pan or cut to

SCENE 20. On "poet" and girl. A medium shot as he makes a grand gesture, finishes reading. He is in the midst of a sweeping bow to the girl when he suddenly leaps grotesquely, cries out in pain and grabs hold of his posterior portion. Cut to

SCENE 21. New and closer angle on "poet" and girl. He harrumphs and mumbles explanation to the girl who registers wonderment. He pulls his hand quickly away from rear, extends his hand to help her rise. In the midst of this another olive seed hits him in neck (or rear again) and he pulls his hand from the girl's, lets her fall back on the ground, while he hops about in rage and pain. Fade to new sequence:

SCENE 22. Close shot on group of women and girls around their baskets on table. One of them proudly takes out two pies, puts them on nearby

Exposure Meter Guide

	Scheiner		Weston and GE	
	Day	Tungsten	Day	Tungsten
AGFA				
Plenachrome	20	18	12	..
Panchromatic	20	..	..	
Hypan	22	18	20	8
Superpan	23	22	24	16
Super Neg.	24	22	32	20
8mm Finopan	19	18	8	4
DUPONT				
Reversal Pan	21	19	16	10
Regular Pan Neg.	20	18	12	8
Superior Pan Neg	24	21	24	16
Positive	12	..	2	1-6
EASTMAN				
S. S. Pan	23	22	24	16
Regular Pan	21	18	16	8
Safety	20	18	12	8
Sound Pan	23	21	24	16
Neg. Pan	25	23	24	16
Positive. (Titling)	16	10	..	6
8mm Pan	18	16	8	5
Kodachrome	18	14*	8	3*
Kodachrome A.	18*	21	8*	12
GEVAERT				
Super Reversal.	23	21	24	16
Panchro	20	18	12	8
Ortho	21	17	16	6
GENERA				
Super Pan	23	21	24	16
Panchromatic	20	18	12	8
Semi-Orhto	18	12	8	2
KIN O LUX				
No. 1	16	..	6	
No. 2	18	16	12	
No. 3	26	24	50	40
PELLEX				
Super	26	25	50	40
Pan	20	18	12	8
Ortho	18	14	8	3
Super 8mm	25	24	40	32
Ortho 8mm	17	12	6	2
HOLLYWOOD				
S. S. Pan	26	25	50	40
Pan	21	20	16	12
Semi-Ortho	18	12	8	2

table. She joins the other femmes and pointing toward the pies on table, boasts:

TITLE: "Those are the first pies I ever baked"—

SCENE 23. Close shot on two boys behind a rock. They point off scene, rub their mid-sections. One of them starts to crawl off scene. Cut to

SCENE 24. Close shot on boys stealing the two pies, hurrying back o.s. to his pal. Cut to

SCENE 25. On the two boys behind the rock, greedily devouring the pies, faces smeared, registering at the moment that they are enjoying them. Fade to

SCENE 26. Medium shot of group of kids hiking along bank of creek. One of the couples—boy and girl—start to cross the stream on some rocks. Cut to

SCENE 27. The rest of the kids on the bank laughing uproariously . . . giving their dunked pals the razzberry. Cut to

SCENE 28. Around bottom of tree. Close shot on group of boys. Pan to

SCENE 29. Some of the upper branches where two boys are roosted, calling them to come on up. Cut to

SCENE 30. Around bottom of tree. Medium close as a fat boy starts to climb. The others cheer him on. He struggles comically to work his way up. Cut to

SCENE 31. On fat boy struggling, sweating. Suddenly he registers he hears something, looks panic-stricken over his shoulder downward. Cut to

SCENE 32. At base of tree. Mob of kids yelling, laughing and pointing. Pan to

SCENE 33. Medium shot taking in all of fat boy clinging to the tree. There is a big rip in the posterior seam of his pants. He forgets his precarious position, lets go with one hand to cover the rip, falls to the ground. Cut to

SCENE 34. The school-marmish chaperone of the picnic ringing a bell vigorously. Cut to

SCENE 35. New angle and wider shot to shoot the kids dashing pell mell into scene, crowding around the picnic spread on ground and tables. Cut to

SCENES 36 to 38. Series of short scenes showing the boy with sling shot abandoning his fun and dashing o.s.; the boy in the creek letting his girl sitting and wailing in the water as he rushes to the "eats." The kids around the tree and the fat boy dash away and leave him holding his pants together. He tries to hobble after them. Cut to

SCENE 39. All these romping into scene at picnic lunch, jumping for the food and goodies spread out. As they start eating and making a great hubbub, cut to

SCENE 40. Close shot on the two boys behind the rock. Both are rolling around in pain, holding their tummies. Cut to

SCENE 41. Medium long shot back on the kids eating. Everybody happy for the moment. Pan to

SCENE 42. Dolly close on a group of youngsters starting a commotion. They jump up, yell. Slap at themselves, grab at all parts of their anatomy. Cut to

SCENE 43. Closeup on one or two of the kids. One grabs at his neck, pulls something off. Cut to

SCENE 44. Very closeup on him. He is holding a big ant. He jumps up yells in panic to the others. Cut to

TITLE: ANTS!

SCENE 45. Full shot on the picnic crowd, taking in the whole scene. They are all finding ants in their pants and on their food now, jumping up, slapping themselves, running around wildly, trampling the food, darting off scene. Cut to

SCENE 46. Medium shot on the schoolmarmish chaperone, grim and angry, standing alone by the wreckage of the picnic. She yells off scene for them to come back. Suddenly she registers shock, grabs at her thighs and legs, lifts up her skirts, runs comically off scene to join the others.

For those who don't care for, or can't manage, the ant sequence, I suggest bees or hornets.

We shot this continuity with a Keystone "8," got good results from it, but if this wins those two coveted rolls of prize film we may use them in a Paillard Bolex "8" I have had my eyes on for some time.

(EDITOR'S NOTE: *Cinecammer Alkire and his "producing company" win the two rolls of film hands down with the above swell summertime scenario. Let's hope the Bolex comes true in equally speedy fashion.)*

Cine Workshop

• *Continued from Page 239*

the individual. However, I use an electric clock with sweep second hand, framed in the titler as shown in sketch. This makes it easier to see the position of the second hand on the film and by photographing it when it is between numerals 8 and 10, there is little chance of back-lash.

If the shutter speed for one particular running speed is known, the shutter speed for any frame speeds can be computed.

After two years' service my camera is still remarkably consistent in running at indicated frame speeds, seldom being off more than one frame in 48 (at 16 frames per second).

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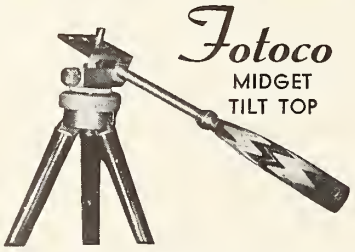
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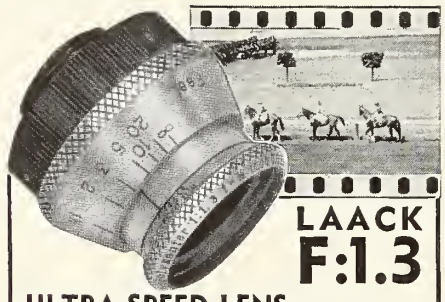


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The Reader Speaks — about This and That

• *Continued from Page 220*

the lights every time "The End" is flashed on the screen? Well, I did, and have found it rather annoying at times. But lack of showmanship brought the fault to my very doorstep. I confess that I was to blame. Many of my reels consist of four shorts upon one 400 ft. reel. I have spliced them successively without removing "The End" from any of them. Therefore, members of my audience proffered their good intentions by switching on the lights at intervals during the showing. Now I am happy to say that this condition has been remedied. I cut off "The End" from the first three shorts, leaving the final "end" on the last short. This done, no interruptions in projection have occurred since.

Henry Fisher.

Quick Splices

Film frequently breaks while projecting. This is not only a fussy thing to take care of, but is a tedious job if we try to overlap the film until it is tightly cinched.

Here's how I solved it. I cut short pieces of scotch tape the width of the film and place them on the inside cover of my reel can. If the film breaks during projection I merely take a piece of the scotch tape, join the broken ends, fit the scotch tape on the polished side and go on. When you are ready to make the permanent splice it is very easy to take the tape off and it does not hurt the film.

Mrs. Elliott.

Titler Improvement

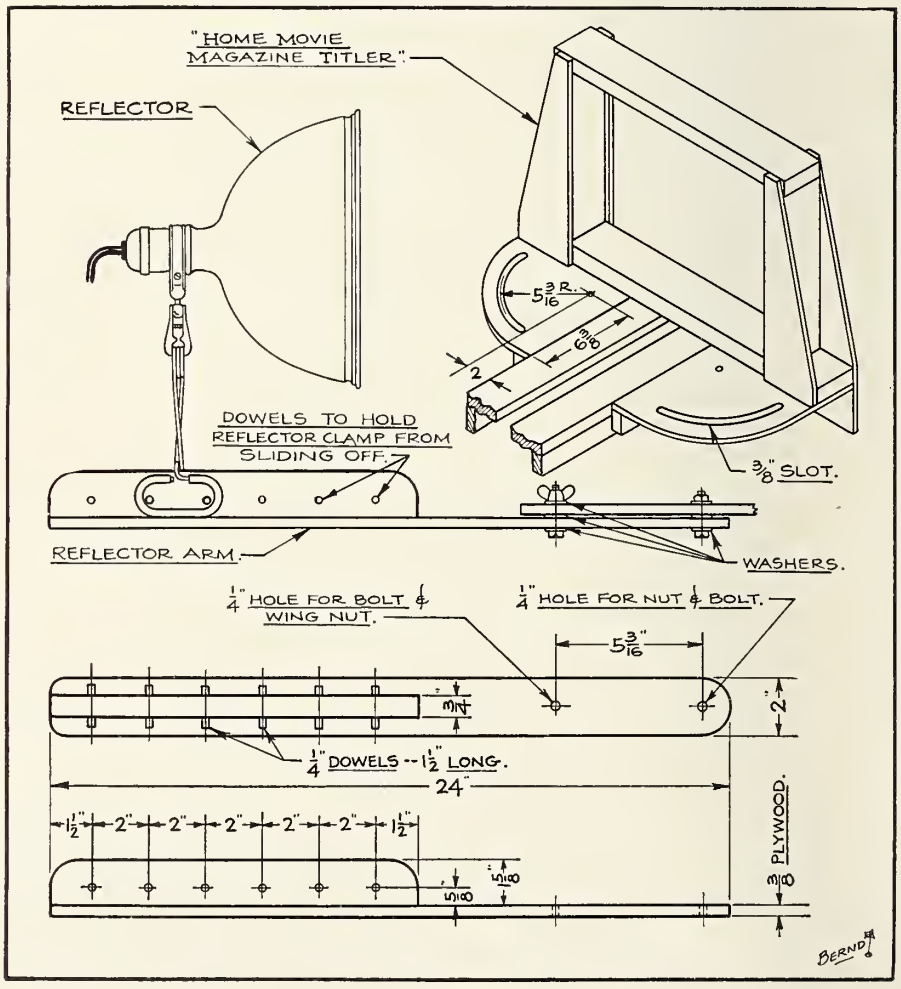
I have been using my "Home Movie Magazine Titler" for some time and find it very useful.

I made an improvement on mine which I would like to pass on to others who use their photoflood reflectors for illumination.

By filing slots in the light platforms as shown in the drawing and adding a ¾"x1⅝" piece of pine for each reflector arm, a fine lamp support was the result.

When using the Titler in a vertical position, it was found that the weight of the reflectors caused them to drop off, but after inserting dowels as shown, the reflectors remain in a firm solid position.

These arms are mounted on the bottom of the platforms to bring the lamps as low as possible. Carriage bolts and winged nuts are used for the slotted holes. Carriage bolts and plain nuts are used in the pivot holes.





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Walter F. Berndt.

Overloaded Reels

When projection reels are overloaded, that is when we try to put more than 400 ft. of film on a 400 ft. reel or more than 200 on an 8mm projection reel, it becomes very difficult to thread the projector as the film has a tendency of dropping off the reel.

I solved this problem in a simple manner. I take an ordinary rubber band, not the kind used on the reels when coming back from the processing plant, but the smaller type used in offices. I stretch this band across the "diameter" of the reel instead of the "circumference" as it is used to hold the film from unwinding while it is in the can.

Across the "diameter" it is contacting the film at two points. You, of course, must have enough unwound to permit you to thread the projector. It will not be necessary to take the band off when you start the projector as it will snap off when the reel starts moving.

Mrs. Elliott.

More About Building Home Sound Equipment

• *Continued from Page 232*

other noises from the projector to the recorder unless they are filtered out. The filter (Figure 2) consists of a freely rolling fly-wheel having an extension drum on it which engages the film through friction. It is advisable to use ball bearings but if that is impossible a well fitted brass or Oilite bearing will work as well. If ball bearings are used it is extremely important that a type be used having the race on the side. This is the type that comes apart and may be taken up so that play is removed. If this precaution is not observed, too much sound will be generated and transmitted to the very sensitive pick-up head thus giving you a noisy recording and an even noisier play-back. The author spent several months using every possible means in an attempt to insulate the fly-wheel bearing noise from the pick-up head with no results and then found out that the trouble was in using the wrong kind of ball bearings. The fly-wheel may be turned down in a lathe or one may be purchased from a sewing machine parts dealer or a junk shop. The important thing is that it runs true and that it weighs at least four pounds. The extension drum over which the film travels may be made of hardwood in which case wooden bearings can be used. It is not necessary to mount the shaft except on one side as long as at least a three-eighths inch shaft is used. If anything of less diameter is used for a shaft then it must be supported on both ends.

The film path or groove is turned on a piece of brass tubing as illustrated (Figure 3). The groove must be carefully made and quite smooth. The sides are perpendicular and the clearance between film and the side walls of the groove should be very slight. Some means must be used to keep the film against only one of the side walls as the film is going through it. This may be done by cutting a slot along one of the side walls and using a flat spring or a piece of leather whose purpose is to keep pushing the film against the other side at all times. If you intend to work with just one size film you will need but one film track. It is, however, a good idea to make two of them. One made so that the film touches along the bottom and the other made with flanges so that the film touches only on the sides beyond the area of the picture. This last cannot be used satisfactorily for 8mm. The flanged track will then be used only for recording and playing back on a good film while the track without the flange is used for experimenting or for making many recordings on one film—you can put as high as 48 recordings on one 16mm film or 24 on the 8mm. You have noticed from illustrations that the brass with the film track on it is cut away so that it will slip over a wooden cylinder to support it. This facilitates lining up the track as well as changing from one track to another. All that it is necessary for you to do to change is to slip one off and the other one on.

The accessory spools may be made out of any metal or of wood. Duraluminum works very well since it is easy to machine and makes an almost noiseless bearing with a steel shaft. There must be a groove on one of these spools but it is not essential that they be both grooved. One of the rollers is mounted on an arm to swing freely up and down and thus act as an idler. (Figure 4).

Some projectors will need a grooved roller so that the film may be fed to the sprocket teeth. The projector sprocket should pull the film with as many teeth as it is possible to engage, depending on the projector.

In the next article full operating instructions and directions will be given as well as detailed photographic reproductions of all component parts.



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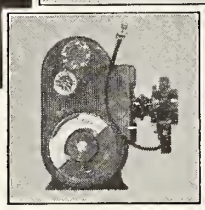
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• Title Troubles •

If you have any questions pertaining to titles or title making, Mr. Cushman will be glad to help you. You can address him in care of this magazine, or direct to his home address, 709 32nd St., Des Moines, Iowa. Include all details, such as film, developer, and light source used, and when possible send samples for criticism. Be sure to enclose a self-addressed stamped envelope for your reply.

Q. What are some of the ways I can make fades with my Univex?—M. S. S., Galveston, Texas.

A. The making of fades can be classified in two ways: those made at the time of exposure, and those made after the film has been processed.

A fade, when made on reversal film, is produced by lessening the exposure gradually (for a fade-out), and increasing the exposure gradually to cause a fade-in. Almost any means that will so control the exposure will cause a fade.

One way is to change the diaphram setting. If you are shooting a title at f3.5, close down the lens as far as it will go for a fade-out, then open it again to f3.5 for a fade-in. A fading glass will also give satisfactory results. This is a piece of glass clear at one end and gradually becoming opaque at the other. It is drawn in front of the lens as the exposure is made. A saw-toothed piece of black paper drawn slowly in front of the lens at a distance of 3 or 4 inches will also give the desired effect.

If artificial lights are used, a rheostat can be employed to dim and brighten them gradually. Also, the lights can be moved up to, and away from, the title. Another method is to slowly turn the reflectors away from the title board. Synthetic fades have been made by blowing smoke into the lens for the fade-out, and blowing it away to produce the fade-in.

After the film has been processed, a fade can be made by dyeing the film slowly. A commercial preparation known as "Fotofade" does the job very well. The film is dipped slowly into the dye, and the varying density produces the fade. The outstanding advantage of this latter method is that many times the amateur wishes he had a fade in a certain part of his film, and this dye method makes such an "after" fade possible.

Q. I notice you recommend D-72 full strength for 2 to 2½ minutes on positive film while other persons say 5 minutes is better. What is the difference? —C. C. A., Raleigh, N. C.

A. The difference is that some people like a minimum amount of contrast in their titles while others like the blacks absolutely opaque. When developed for 2 or 2½ minutes in this developer, sufficient contrasts results for all normal purposes, and the exposure can be in error slightly more than when the longer times are used.

When scenic backgrounds are used, the shorter developing times must be used if warm soft tones are desired in such backgrounds. Prolonged development tends not only to make the background too dark, but too contrasty as well.

For opaque blacks I suggest you use 5 minutes at 65 deg. For scenic backgrounds and general work 2½ minutes will be found to be sufficient.

Q. In making direct positive titles with my 8mm camera, the left side of the title is much lighter than the right side. My lights are equi-distant from the easel and I can't account for this unevenness. Could it be in my developing?—E. V. M., West Palm Beach, Florida.

A. My guess would be that your easel is tipped in such a way that you are getting a reflection from the right light, while the left one is O.K. You might look at the easel to see if it is at exact right angles to the lens axis, and that the lights, although equidistant from the title, are also equidistant from this lens axis. If this does not seem to be at fault, it might be that your right reflector is more powerful than your left one.

At any rate, I should move the lights further apart—that is, more to one side of the title easel. I am sure this will correct the trouble.

Q. My titles appear to be centered in the test shots I make, yet when I shoot the title itself one or two letters often do not show on the screen, even when the same field is used. What am I doing wrong? — C. B., Augusta, Maine.

A. You may not be doing anything wrong. I imagine you examine your test shots with a magnifying glass, in which case the letters are all recorded on the film. But when your titles are projected, one side is chopped off by the smaller aperture in the projector. Few projectors have an aperture as large as the picture area on the film as recorded by the camera aperture.

It is of course but a simple matter to leave a wider margin on the title card so that the projector will not cut

off letters. In the future you had better project your tests for area rather than use an eye piece.

Q. Occasionally my titles show what looks like light fog along the edges, but since I use positive film, light fog should be black and this is white or transparent. It only happens occasionally and looks exactly like light fog on reversed film, being uneven as projected. What causes it and why don't I get it every time?—C.M., Excelsior Springs, Mo.

A. Not having seen your film, and from the description you give, this sounds to me like uneven development. You are correct in saying that if it were light fog it would be black. I imagine you are using a drum of some kind with a minimum amount of solution in the tray. Thus the edges at times do not touch the solution and therefore do not develop. Use plenty of developer—it is much cheaper than film. If this does not solve the situation, send me a sample of the film.

Q. I would like to make a moving background of several subjects all on the screen at once and would like to know how to go about it. I don't have any darkroom facilities for doing my own work so must use reversal film.—B.N.C., Dayton, Ohio.

A. There are several ways of doing this—making a composite background—and I wouldn't term any of them easy. For reversal film, I would suggest you try not too many subjects on the screen at once, at least for the first time. First you will need to build a large matte box. I would suggest one to take about 6x8 in. mattes. These are made of flat black paper and you will need as many as you want images on your screen. The locations are now cut out of these mattes, one for each, and care should be taken to see that they do not over-lap. In fact better results will be obtained if these openings miss lapping by about a quarter of an inch. With the first matte in position, place the subject so that it will be centered in this opening. Run off the desired number of feet. Rewind the film again to the starting point, place matte number 2 in the box, and photograph on the second subject. Rewind the film again, and continue until all the mattes have been used. The last time the film is rewound, the matte box is removed and the title is exposed. The title should be very black and the letters very white. Be careful not to overexpose the title. This takes a lot of patience for just one title, but if correctly done it will produce the desired result.

Q. How far should lights be placed from the title board to produce even illumination?—C.B.K., Palo Alto, Cal.

A. With photofloods in reflectors 45 degrees from the center axis of lens to title, the lights should be twice the distance from the title as the title is wide. That is, if the title is a 9x12 card (just the size of this magazine) the lights should be not closer than 24 inches for satisfactory illumination.

Q. The left side of my titles always appear slightly fuzzy. Can you tell me why and if the fault is mine or that of the camera?—M.B.S., Minneapolis, Minn.

A. Run your film through two or three other projectors to determine if the trouble lies in your projector. If the fuzziness still appears, then the trouble lies in your camera lens and I would suggest you send it to the factory for a check-up. No doubt this same trouble exists in your other shots but you hadn't noticed it before.

Q. My titles appear to be centered in the test shots I make, yet when I shoot the title itself one or two letters often do not show on the screen, even when the same field is used. What am I doing wrong? — C. B., Augusta, Maine.

A. You may not be doing anything wrong. I imagine you examine your test shots with a magnifying glass, in which case the letters are all recorded on the film. But when your titles are projected, one side is chopped off by the smaller aperture in the projector. Few projectors have an aperture as large as the picture area on the film as recorded by the camera aperture.

It is of course but a simple matter to leave a wider margin on the title card so that the projector will not cut off letters. In the future you had better project your tests for area rather than use an eye piece.

Tell Me—How I Can Improve My Film

• *Continued from Page 237*

Most of it indoors. Shots well framed and lighting reasonably good. Should have changed set up when camera stopped or run down to bridge jump.

Titles were in childish rhyme vein and helped immensely to give the picture the mood and atmosphere required to really put over a child's picture. Editing was good. Scenes reasonably cut.

Equipment: Magazine Cine Kodak, meter, reflex focusing finder for some shots.

As the Twig is Bent
400 ft. 16mm J. C. ★ ★

As a whole, the picture is very well



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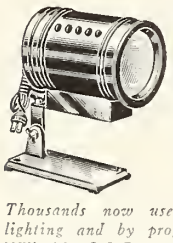
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done. The judges do believe shortening the opening scenes would definitely improve the picture. It slows the picture up and it is sometime before the actual scenes set the pace because of the scenic slowness in the beginning. The opening has rather long shots of university buildings which are not essential to the story only that the kindergarten, which is the heart of the picture, is located in the university grounds.

Later in the closing scenes the same slowness develops to give the impression that when the children grow up they also attend the university. This should be done in short, quick scenes. Long scenes causes one to forget the important things that went before.

We want to commend this cinefilmer for his fine titles. They sparkled. They were excellently exposed and the contrast was perfect. They were typewritten on a patterned background and made on positive film.

Fishing for Rainbows
200 ft. 8mm T.L. L. ★★

While this story was shot as a record of a fishing trip and has many fine shots, still judicious editing would give it more continuity.

The picture would be improved if the close-ups were not played to the camera but made to seem more natural. People will co-operate to make action natural if they are told their picture is being taken. They will even rehearse a bit which makes a picture much more interesting.

The picture had no subtitles and one did not know just where things were happening. Action does not always give sufficient explanation. We see boats out on the lake or coming in but no action of the fishing itself out in the boat. Several shots of burying fish in the snow for refrigeration. One shot of such action is usually sufficient to carry the message.

Cutting in close-ups of an oar in the water, hands on the oars, wake behind boat, etc., is always good to relieve sameness on average or long shots.

Photography was good, camera reasonably steady and exposure average good.

Corn Husking Champions
200 ft. 16mm R/E.S. ★★

This is a straight documentary of a Corn Husking contest. It introduces the locale, we see the broadcasting tower being erected. We are introduced by close-ups to the contestants. We see the governor making an address. Then we follow a few of the contestants.

In the introduction we are told of their past conquests. When they were champs, etc.

We are told ears of corn hit the boards at about one a second and then we cut to the husker snapping them off at about that rate.

Titles like this intensify interest. They accent the action and add very much to the picture. All titles were over a picture of a lot of ears of corn and blended with the psychology of the entire picture.

Highlights of Amateur Club Activities

• *Continued from Page 236*

the author of the local shot will want to retake it to improve the club film and substitute it for the shot he has in the club film.

Looking at each others film in that way will bring about many suggestions and help each who has participated. We have ideas for other films after this is made by sufficient clubs. Also those clubs who will make such a film for exchange with other clubs may write us telling us of their intention to do so and we will then compile a list of "co-op clubs" and furnish each club cooperating, with the list of the other clubs who will do likewise so that they can correspond with each other on dates for exchange. We find this is better than attempting to act as booking agent and having them send to a central source such as this office. It gets clubs acquainted with each other and they may have or develop other film for exchange.

Chicago has another club. The name is the South Side Cinema Club. Meetings have been held in the Hamilton Park field house. Any South Siders in Chicago interested in joining this club can get full details from Mrs. A. Hetzner, 7321 St. Lawrence Ave., Chicago, Ill.

In Newburg, New York, the Newburgh Amateur Movie Club initiated their members into the fine art of using musical backgrounds with their films. This is an interesting demonstration if properly carried out. It is conceded that music will increase the interest of an already good picture by 50 per cent. These discussions should not only include the technical side of the turntables and amplifying system, but the idea of putting the right sort of music to the picture. As a general rule it is found that music of a classical or semi-classical nature fits best as it is not so interrupting as modern music. Some will change records frequently to carry out the theme, while others hold to the theory that by controlling volume only one record is needed. That is they accent scenes by a louder volume and ordinary scenes with quieter music down to soft music for appropriate scenes, but using the same record.

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Methods of Using Our Title Backgrounds

• *Continued from Page 228*

background in the center of the title board, the camera is pushed up to within 8 inches of the title, the 5 diopter lens is slipped on, and the exposure made.

For those using larger title areas in the vicinity of 8x10 and 9x12 inches, the only way to use these backgrounds is to copy them and make an enlargement of them. Best results will be obtained if the copy negative is given a minimum exposure and developed in a high contrast developer for full time. The print or enlargement should be made on contrast paper of the glossy variety. The mort contrast that can be secured in the print, the better the title will appear on the screen.

So far we have tried to use wordings which are of a general nature and which can be used by the majority of workers. Many times the reader prefers to change the wording to suit his own needs. Since several of the backgrounds have their words in panels, these panels can be either cut out and replaced with the new wording, or covered up with plain paper and the new wording printed in. Many times the desired copy can be secured from advertisements. In gluing thin paper it is best to use a small amount of rubber cement or similar preparation since mucilage and paste tend to curl the paper. Also, with rubber cement the pieces can be separated if necessary after the exposure has been made.

Words aren't the only thing that can be placed in these panels. There is no reason why a photograph of the principal characters cannot also be used, or a characteristic shot from the film to follow. The title might be double exposed over this section, or printed neatly below it.

The Kodachrome worker can make use of these backgrounds, too. A few transparent oil colors or even ordinary crayons will give the backgrounds much life and sparkle. The "World's Fair" title, for example, on Page 211 of the May issue is greatly improved when a bit of color is added. The letters themselves might be colored a bright yellow while the background is given a smattering of all colors in the manner of a rainbow. Although water colors can be used, care must be taken lest the paper wrinkle. Should such be the case, the title should be placed under glass for the exposure.

The use of colored light is also possible with these and other backgrounds. Interesting effects are obtained by covering one light with one color of cellophane and the other with another. As the exposure is made the colors of cellophane are slowly changed. This

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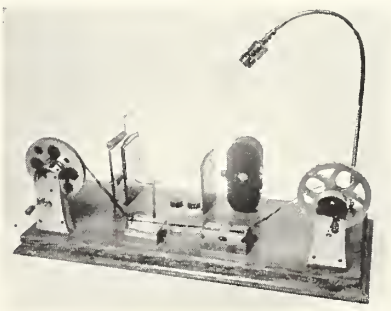
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gives the appearance of many colored spotlights playing on the title—a novel idea for World's Fair titles.

Another reader asks how he can use these small backgrounds and also his half-inch pin letters. There are two ways of doing this which we shall mention here. The first way is to photograph—on reversal film—the background. The camera is taken to the darkroom where the film is rewound to the point where the exposure on the background was begun. (This can be determined by cutting a niche in the film before the background is exposed.)

Next the pin letters are set up on a black card in exactly the same location as the black panel on the background. Care should be taken to see that the background is absolutely black. The best material for this is deep pile cotton velvet. It is really black and reflects no light. At best this system is none too good for it is almost impossible to line up the letters evenly enough so that they will fit perfectly in the black panel when the film is finished. Also, there will probably be a certain amount of weaving between letters and background, such as is always the case in double exposures. A steady tripod, title easel, and weight on the camera will help to minimize this.

The second way is to photograph either the background or the wording with a still camera and superimpose one upon the other. If the background is photographed, an enlargement is made and the letters placed on the enlargement. The title is then shot direct. If the wording is photographed, the print is reduced to such a size that the wording will fit into the panel on the background. This, also, is then shot direct. Should this method be used, it must be emphasized not to make the print too small nor have the title contain too many words, since they might be too small to be legible on the screen. Also, any reduction should be extremely sharp and possess good contrast.

These are only a few of the ways in which these title backgrounds may be used, but these ideas will help you beginner to get started. If you have enjoyed the backgrounds we have printed and wish us to continue their publication in the future, we should like to know it. Send us also your ideas for interesting backgrounds as well as methods you employ in using them so that we pass these ideas along to other readers.

Movie of Month

● Eoch month the Editors of HOME MOVIES select the best picture sent in for analysis ond designate it "The Movie of the Month." This movie is given a detailed review and a special leoder is owarded the maker. The movies given this honor to date are:

DECEMBER: "Youth," produced by A. O. Jensen, Seottle, Wash. An 8mm picture 400 ft. in length.

JANUARY: "Destiny," produced by J. Frederick Morrison, of Long Beoch, Calif. A 16mm picture 800 ft. in length.

FEBRUARY: "Insomnioc," produced by M. R. Armstrong, Los Angeles, Calif. An 8mm picture 200 ft. in length.

MARCH: "Today We Die," produced by John Wentworth. A 16mm picture opproximotely 400 ft. long with musical accompaniment.

APRIL: "Chicagoland," produced by Theodore Shaw, Chicago, a 16mm picture, approximately 400 ft. long.

MAY: "Africo," produced by Mrs. Albert Heekin, Cincinnati, 16mm picture approximately 900 ft. long.

JUNE: "Alaska Cyclorama," produced by R. C. Denny, Fresno, Calif. 16mm Picture approximately 800 ft.

More—Backyard Movies For You

● *Continued from Page 222*

example, shots of my birthday party, the transition from winter to spring, visitors to our home, and other shots taken during March will be placed in the reel for March; for April will be the New York World's Fair, the Easter Parade, and any others that might pop up; and so on for the rest of the months of the year. At the end of this year I expect to have a reel which will be interesting in years to come and which will never "wear out."

This reel need not be limited to news events. Shots of babies growing up; vacation shots which would not fit into the vacation film; even short scenarios could be tucked into the reel. My friends don't get tired seeing my reel over again because every time they see it there are some additions, these additions quite often being shots of themselves. And in 1940 I will make my "1940" reel.

A. Jones, Jr.

"Flivver" Days

Model T Fords went out of manufacture in 1927. They are fast disappearing from the road, not because of mechanical inability to function, but because of legislation requiring that all vehicles have lights and brakes. Some of the happiest memories of my youth, however, are concerned with the Fords that I owned at various times, and so I filmed a reel that will make them live

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in my memory forever. It showed the starting of a Model T (including all the tricks thereto pertaining), since that operation is the most unique.

Girls calls Boy on telephone, and asks him to take her to a friend's house. He says: "Sure. I'll crank up the Ford and have you there in less than five minutes." Then the Boy is seen going to the Ford, making adjustments, and then, alternately with protracted periods of cranking, jacking up rear wheel, checking gasoline, cleaning timer, adjusting coils, and swearing at the delay. A lap dissolve from cranking shows girl waiting impatiently, and then dissolves back to cranking. The Boy finally starts the car by connecting a toy transformer between the house wiring and the spark-coil leads. The last shot shows the Boy and the Girl in the car, traveling along the road, and then fades as they go out of sight around a bend.

Larry Penberthy.

Hollywood Shoots Thru Glass This Way

• *Continued from Page 235*

Here's a simple "glass shot" to start on! Try it out in the garage, where you won't be bothered by all the neighbors and their well meant, "why don't you do it this or that way!"

Using a hypothetical case (to avoid making this article too lengthy) say you have an 8mm camera and you want to shoot a scene of the wife and family, on an oasis, in the heart of a desert in ancient Egypt. You could rig up a "set," with a lot of expensive "props," backgrounds and all that but how are you going to get rid of that bill-board, those telephone wires and other undesirable elements? That's where a glass shot will come in handy. First of all, set up a small tent (from your camping outfit or borrow one) and set it up a little ways down in the driveway. Your camera will be set up in the garage, as if to shoot this driveway. Sprinkle a few shovelfuls of sand around the tent and put a couple camp chairs in it. If a colored shot, use striped colored canvas and costumes on your people, to lend enchantment.

Now to make it! First, prop up a pane of window-glass, size to be about 15x20 inches on a table or whatever is convenient. Then set the camera on this table, or tripod, exactly 40 inches behind the glass, so it shoots through it and would take a shot of the tent, etc. Actually the "field of view" at 40 inches, is 12x16 inches, but it is well to allow some leeway here, with a slightly larger glass, as you may have to shoot a little off center, depending on conditions. Now, study your "perspective" through the finder and have an assistant take a "china marking" pencil and lightly trace a guide-line across the base of your tent set-up and partly into the sand that is sprinkled around the base. This will later blend both sands (also that on the glass) to prevent any sharp cut-off lines. Having done this, paint up to the line with shellac and while wet sprinkle sand on this portion.

Follow through along this general idea by doing the same with the sides of the tent set-up and above it, to a "horizon" into your "skyline," again sprinkling sand on the shellaced part of the glass. Now, your tent and "props" are almost completely framed in sand, except for the sky which should have a few clouds in motion, and, if you are lucky when you start shooting, a distant bird here and there will further mystify the audience. Now study your "perspective" again for pyramids, palms and a "sphynx" or two, in the distance. Paint these a dull brown on the sand of the glass that is propped up before the camera. Allow a small portion of the palms and the tips of the pyramids to extend into the skyline. Before they are dry, diffuse the edges slightly by patting them with an old toothbrush or the like.

Remember the size of these various background objects must be reasonably in proportion to the tent set-up and the people in the foreground. This you will be able to determine as you inspect the set through the finder from time to time. (Focus on the tent set-up, not the glass.)

These "glass shots" are resorted to quite often by the studios and save considerable expense and trouble in transporting an entire company and crew to rather inaccessible places, doing them "on the lot" of the studio and "blocking out" undesirable elements in this way. Although they do it on a large scale, which is costly, you can readily see that it can be done by the amateur at no great expense.

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100-ft. 16mm Agfa Cine with slow motion, F:3.5 lens, $24.50.
Filmo 70D, ¾" Hugo Meyer F:2.9, 1" Cooke F:1.8, 2" Cooke F:3.5, in Mayfair case, $192.50.
Filmo 70DA, 1" F:1.8 Taylor-Hobson Cooke focusing mount, 1" F:3.5 Taylor-Hobson Cooke fixed focus, 3" F:4 Cooke, in Mayfair case at $210.00.
16mm Cine Special, with 1" F:1.9 K. A. lens, 3" F:4.5 Telephoto in focusing mount, carrying case, masks, filters, complete instructions, good condition, at $315.00.

Used Lens Bargains:

3" F:4 Taylor-Hobson Cooke, focusing mount, $42.00.
78mm F:4.5 K. A., for Cine Kodak A with finder, $24.50.
1" F:1.8 Taylor-Hobson Cooke in focusing A or C mount, $39.50.
1" F:1.5 Kino-Plasmat at $42.50.
⅝" F:1.5 Kino-Plasmat, $49.50.
1" F:1.5 Luxor focusing C mount, $20.00.
1" F:2.9 Meyer Triplan, focusing A mount, $22.50.
20mm F:3.5 Kodak Anastigmat in A mount, $22.50.
12½mm F:3.5 for Bell & Howell Double 8, fixed focus, $15.00.
¾" F:2.8 Meyer Trioplan fixed focus for Simplex, $22.50.
2" F:3.5 Wollensak Verito in focusing C mount, $12.50.
3" F:4.5 Graf in focusing A mount, $17.50.

16mm Used Silent Projectors:

Kodascope Model A, 400-ft. capacity, motor driven, $22.50.
Ampro Model A, 400-watt, reconditioned, with case, $52.50.
Ampro Model GS, 500-watt, with case, reconditioned, $62.50.
Ampro Model K, 750-watt, with case, like new, $87.50.
Bell & Howell Model 57A, 400-watt, $52.50.
Keystone Model A-81, 750-watt, 400-ft. capacity, $47.50.
Standard Precision, 750-watt, 16mm, like new, $46.50.
Keystone D-62, 100-watt, $12.50.
Keystone 400-ft. capacity, 200-watt, in good condition, $15.00.
Excel Model 90U, 200-watt, 400-ft. capacity, $14.50.
Bell & Howell Model 57, 200-watt bulb, case, $30.00.
Excel 100-watt, 400-ft. capacity, excellent condition, $10.00.

Used 16mm Sound Projectors:

Ampro Model S, 15-watt, like new, with case, $295.00.
Super DeVry, 750-watt, A-1 condition, $350.00.

8mm Handbook of Cinematography, a mine of information, $1.00.
Trick Effects with the Cine Camera, a new manual, $1.00.
Kodak's new book, "How to Make Good Movies," $2.00.
Home Processing, by Harris, $2.00.
16mm Sound Recording for the Amateur, an authentic book on sound, $1.50.

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Dept. HC 179 W. Madison St. Chicago, Ill.

● Like new Ditmar 8mm camera, f1.8 lens, has multiple speeds, single frame exposure, aperture setting viewed through finder, accurate film counter, regular price $90.00. First check for $63 takes it (money back guarantee). Repossessed Exakta B (uses 127 film), Tessar f.2.8, Eveready Case, flash attachment, $115.90 (money back guarantee). Serviceable Stewart Warner 8mm camera, takes either double or single 8 film, has special telephoto finder and case, $12.50 (Wollensak f.3.5 lens). Set of 6 CLOSE-UP lenses for cine tilting from 3 inches to infinity, postpaid to you, $2.00. Pedestal lens holder for above close-up lenses, $1.00. CAMERA SPECIALTIES CO., Box 51, c/o HOME MOVIES, 6060 Sunset Blvd., Hollywood, California.

● Practically new EMEL 8mm f1.9, Turret head, wide angle, one and two inch telephoto lenses, reverse wind, all speeds, filters, case. Box 47, Scottsbluff, Neb.

EQUIPMENT FOR SALE

● USED BARGAINS:

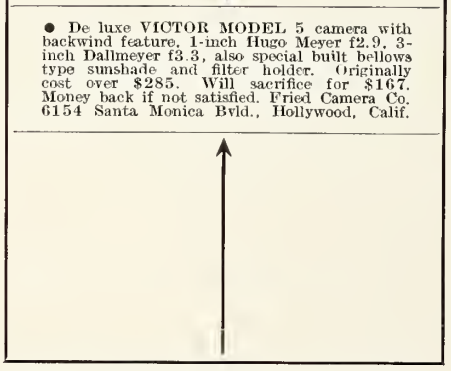
16mm Cine Kodak, B B F3.5	$ 18.50
16mm Kinamo S 10 Zeiss F2.7	25.00
16mm Kinamo S 10 Zeiss F1.4	85.00
16mm Simplex CC F2.8 Trioplan	30.00
16mm Victor 5 Old Model F3.5	50.00
16mm Simplex F3.5 flex	20.00
16mm Filmo 70 A F3.5	35.00
16mm Filmo 70 A F3.5	42.50
Cine Kodak Magazine F1.9 and Case	85.00
Filmo 70 DA F3.5 Cooke and Case	145.00
Keystone D62 200-watt	17.00
Keystone A74 300-watt	29.50
Filmo JJ 750-watt	169.00
Filmo ST 750-watt	98.50
Filmo S 500-watt	89.50
Filmo R 400-watt	62.50
Filmo 57 250-watt, 50-volt	55.00
Filmo 57 200-watt, 50-volt	39.50
Kodascope B 250-watt, 50-volt	45.00
Kodascope E 400-watt, 110-volt	41.50
Kodascope L 750-watt, 110-volt	130.00
Ampro A 200-watt, 110-volt	50.00
Ampro KS 750-watt, 110-volt	85.00
Ampro JD 500-watt, 110-volt	90.00
15mm F2.7 Kodak lens for Cine K	27.50
15mm F2.7 Wollensak for 70 A B & H	18.50
2" F3.5 Kodak lens for Cine Magazine	30.00
2" F4.5 Kodak lens for Cine Magazine	30.00
4½" F2.7 Kodak lens for Cine Magazine	52.50
2" F3.5 Wollensak for Filmo 70 A	23.50
3" F4 Wollensak for Victor 5	34.50
3" F4 Wollensak for Filmo 70 A	34.50
3¾" F3.3 Wollensak for Filmo 70 A	34.50
1" F1.5 Wollensak for Filmo 70 A	37.50
95mm F3.5 Bausch & Lomb for Filmo 70 A	32.50
2" F1.9 Dallmeyer in Plain Barrel	35.00
1½" F1.5 Dallmeyer for Filmo 70 A or Victor 5	37.50
20mm F3.5 Dallmeyer for Filmo 70 A	12.50
1" F1.9 Dallmeyer for Filmo 70 A	17.50
1" F1.8 Wirgin Anastigmat for Filmo 70 A	25.00
2" F2.9 Trioplan Meyer for Filmo 70 A	30.00
3" F4.5 Luxor Anastigmat for Filmo 70 A	20.00
Leitz Range Finder	7.50
Willo Title Board, 100 letters	2.50
Simplex Cleaning Kit	2.60
Victor Titler for Filmo 70 A	4.95
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Tempiphot Meter	8.00
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● Carl Zeiss 5" Telephoto, standard 16mm mount, focusing 2 ft. to infinity. Lens cost me $50.00. Yours for $16.50. Write B. Hochmouth, 127 Eller Ave., Buffalo, N. Y.



● De luxe VICTOR MODEL 5 camera with backwind feature, 1-inch Hugo Meyer f2.9, 3-inch Dallmeyer f3.3, also special built bellows type sunshade and filter holder. Originally cost over $285. Will sacrifice for $167. Money back if not satisfied. Fried Camera Co. 6154 Santa Monica Blvd., Hollywood, Calif.



● Lens F:1.9 Ultrastigmat, 50mm. Sell or exchange. Take 16mm Kodachrome, telephoto or what. J. J. C., 2912 Lincoln, Riverside, Ill.

● 2 Victor Sound Projectors. Model 25 A. C.-D. C. demonstrators, like new. Cost $400. Bargain, $175 each. Garden, 317 W. 50th St., New York.

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● ROYAL HOME MOVIES—8mm-16mm Cartoons, Comedies, Westerns, Travelogs. Free list. Crown Film Corp., V42 Melrose St., Boston, Mass.

● Home movies bargains—Processing service, 8-16mm free lists raw films, trades. Stan's Camera Exchange, Box 111, South River, N. J.

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EXCHANGE

● RIFLES, SHOTGUNS, TARGET PISTOLS and other firearms accepted in trade at liberal allowances on Leicas, Contaxes, Graflexes, Weston Meters and all photographic equipment, motion picture and "still." Authorized dealers for every leading manufacturer, including Zeiss, Leitz, Eastman, Bell & Howell, etc. Write for Bargain Catalog. National Camera Exchange, Established 1914. 11 South Fifth Street, Minneapolis, Minnesota.

● Univex cameras and projectors accepted on 1939 Univex models. Lenses exchanged. We also carry unusual 8mm film subjects. Catalog, trade-in plan, 10c. Import-Films, 392 Elmira, N. Y.

● EXCHANGE your old 400-ft. silent 16mm film for $1.00. We have the subjects you want. FEATURES, COMEDIES, SHORTS. Asha Film Exchange, 785 St. Johns Pl., Brooklyn, N. Y.

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● DON'T SHOW POT SHOTS! Professional titles and effects fotrhe amateur. List free. RO-GAN PRODUCTIONS, Box 104B, Midwood Station, Brooklyn, N. Y.

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BOOKS

● HOME MOVIE processing explained in "How to Reverse Movie Film." Price 50c. Also "Movie Kinks" Nos. 1 and 2 at 25c each. Ver Halen Publications, 6060 Sunset Blvd., Hollywood, Calif.

● MOVIE TRICKS AND GADGETS containing paragraph after paragraph of interesting data for the Cine Amateur. Price 75c, postpaid to you. VER HALEN PUBLICATIONS, 6060 Sunset Boulevard, Hollywood, California.

The outdoor shot shown below is enlarged from a frame of Super-X. It was made on a slightly overcast day in spring, at regular camera speed, with the lens set at *f*.16.



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Filmo prices have been recently reduced, so get your Filmo, now . . . before your vacation! Choose it from models pictured here. All Filmos are built to professional standards by the makers of Hollywood's preferred studio equipment. See them at your dealer's or write for details. Bell & Howell Company, Chicago; New York; Hollywood; London. *Established 1907.*


1



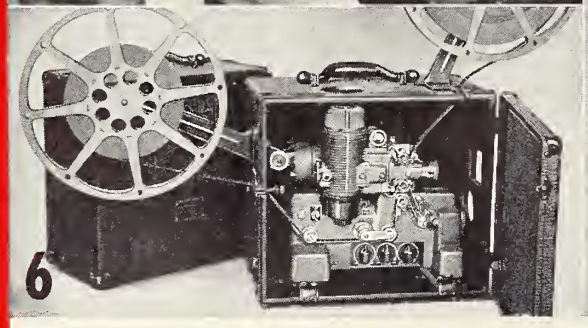
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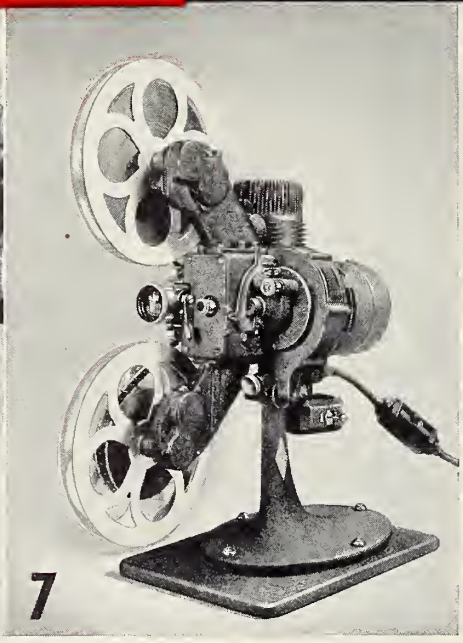

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FILMO 16 MILLIMETER EQUIPMENT

5. "SHELLOADING" FILMO 141. A new 16 mm. magazine-loading camera which permits instant interchange from color to black-and-white film even in mid-reel. Has new "positive" viewfinder preventing errors in composition. Its color-corrected F 2.7 lens is interchangeable with full range of special-purpose lenses. New low price, $115

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PUBLISHED MONTHLY BY
VER HALEN PUBLICATIONS
6060 Sunset Blvd. Los Angeles, Calif.
Phone GRanite 6414
New York Office: EVERETT GELLERT
62 West 45th St. Vanderbilt 6-5254
Chicago Office: C. N. BURRIS
55 E. Washington Street -:- Phone State 1100

Vol. VI July, 1939 No. 7

Contents

Cover Photo by Ross Madden

THE READER SPEAKS....270
I'VE GOT A PROBLEM....272
MOVIE OF THE MONTH *by J. H. Schoen*....275
LET'S TIE UP THOSE VACATION SHOTS *by Staff Writer*....276
"GREEN PASTURES"— A SWELL DOCUMENTARY FILM IDEA *by Charles W. Herbert*....277
A GADGET THAT LEADS A DOUBLE LIFE *by R. E. Merville*....278
SEVEN TESTED TITLING IDEAS— THEY'RE GOOD! *by George Cushman*....279
LANTZ MOVIE EXPLAINS HOW TO ANIMATE *by Curtis Randall*....280
CINEBUG'S OPTICAL PRINTER DOES TRICKS *by L. V. Llewellyn*....281
DES MOINES CLUB GREW AND GREW— HERE'S HOW *by Mary R. Platt*....282
TELL ME HOW I CAN IMPROVE MY FILM *by The Editors*....283
HERE'S HOW HOME SOUND RECORDER OPERATES *by Dr. George Pasto*....284
IT'S NEW TO ME *by Cinebug Shopper*....285
EXPERIMENTAL CINE WORKSHOP....288-9

Entered as Second-Class Matter, May 6, 1938, at the Postoffice at Los Angeles, California, under the Act of March 3, 1879.
Subscription — U. S. $1.00 a year. Canada $1.50 a year. Foreign $2.50 a year. Single copies 10c. Foreign single copies 15c.
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The READER SPEAKS...

Why Not?

The 8mm Cinebugs—and they are legion!—are not going to rest until they get all the equipment that is already available to 16mm users, even if they have to make it themselves. Here's one who makes a request—and a logical one too!

Sirs: Do you know the reason manufacturers, although they come out with a 16mm single frame enlarger, do not make an enlarger for the 8mm amateur? We 8mm amateurs do not expect perfection from 8mm enlargements; however, good enlargements about 1⅝" by 2¼" should be possible. Won't you please write to some of the leading camera companies expressing the 8mm fan's desire for an 8mm single frame enlarger similar to the sixteen?—Robert C. McInturff, McGaheysville, Virginia.

Wants Co-producer

There are many movie makers who do not belong to a club who want the companionship of a brother Cinebug in their serious filming activities. Here is such a request from Snyder, New York.

Sirs: I would like to get in touch with anyone in Buffalo or vicinity that is interested in amateur photoplay producing. I have an Eastman 8mm camera equipped for trick work, and have complete equipment for processing 8mm film by the negative-positive method. Also have two stories ready to film.—*Martin H. Hughson,* 141 Brantwood Road., Snyder, New York.

Film Speeds

As amateurs graduate to the use of exposure meters, they quite naturally become conscious of the relative speeds of the various grades and makes of films. Here's an expression on the subject from a reader in San Francisco.

Gentlemen: After shooting home movies for years according to the exposures given on the chart attached to my cine camera, I recently purchased an electric exposure meter. Now to arrive at the correct exposures, it is necessary that I determine, without too much research, the "Weston" or "Scheiner" rating of the film I wish to use. I think all film manufacturers should print this information prominently on the outside of their film boxes. The probability of exaggeration would be curtailed by the consequences of recently enacted laws governing printed labels.—*Arthur Rowan,* San Francisco.

Wants and Swaps

Here are three movie makers who would like to cooperate with others of their guild in acquiring or exchanging films.

Sirs: Through your "swapper's" department, I would like to get in touch with anybody who would like to have 8mm movies about Lunenburg, Novia Scotia—the town of the famous "Bluenose" and beautiful scenery.—*D. A. Nichols,* Broad Street, Lunenburg, N. S.

Sirs: I have been an avid reader of your fine magazine for the past two years. In the past four years I have read them all and regardless of price, HOME MOVIES tops them all on every count.

I would like to contact 8mm fans living in Costa Rica and also those living in Haiti. I spent some time in both of these countries a few years ago, and I would now like to get some films of these places. Any assistance will be greatly appreciated.—*R. C. Jensen,* 85 Central, Battle Creek, Mich.

I have scenes from all New England, White Mountains and Hurricane scenes. Also shots in and around Boston. If any reader would want footage, 8mm, I will film whatever they wish.—*John L. Anderson,* 26 West St., Boston, Mass.

Wants School Movies

Daubtless there are many persans af the schaal teaching professian numbered among your readers. Prabably many of these have praduced amateur mavies shawing schaal activities intended for exhibitian in the schaal ar befare cammunity graups.

A friend and I are engaged in making a survey af all such mavies praduced in the United States, with the hape that later an this survey will be the means af exchanging infarmatian, films, and etc.

I wauld appreciate hearing from any reader af HOME MOVIES who has praduced such films. — Godfrey M. Elliatt, Oakville, West Virginia.

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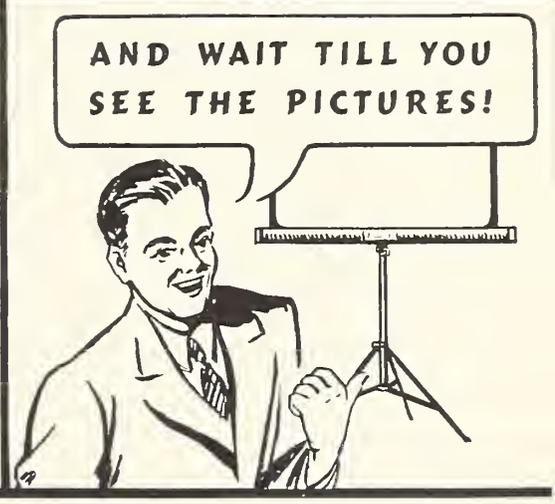




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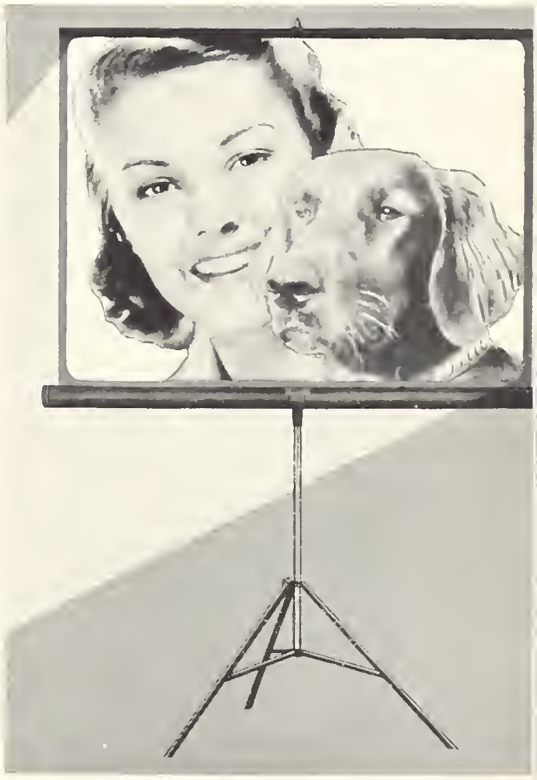


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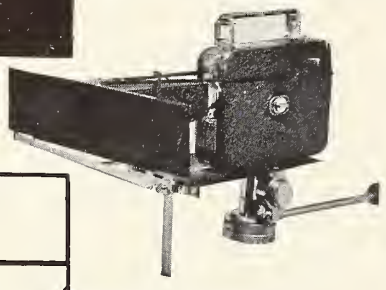
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I'VE GOT A PROBLEM



READERS: *This department is for your benefit. Send in your problems and our technical board of professional cameramen will answer your question in these columns. If an answer by mail is desired, enclose addressed stamped envelope.*

Night Scene (Bill Galloway, Memphis, Tenn.)

How many stops would you close a lens to make a scene shot in daylight appear as a night scene?

If you are shooting in sunlight we suggest that you close the lens down completely—that is, to f:16. If you have a filter, we would suggest you use it as it will give the shot greater contrast. In the professional studios here in Hollywood, they use a very heavy reddish-brown filter for night effects which, of course, results in under-exposure; but the red in the filter helps to bring out some detail in the shadows which have a great deal of red in them. However, for just a night shot, the closing down of your lens as prescribed will give the effect you want.

Exposure Wrong (C. A. Valine, Sacramento, Calif.)

What is a good way to correct the under or over exposed portions of a film in the second development?

To correct exposure in home processing it would be necessary to use a controlled light for your flashing. This light would have to be enclosed in a suitable housing so that only one frame at a time would pass in front of the light aperture in the same manner as in printing a positive from a negative film. You would have to watch the density of your film as ti approaches this light and have the means to regulate the light intensity as with a rheostat.

This is the method used by laboratories which control their second printing, although their more elaborate equipment is usually controlled by means of a photo-electric cell.

Dupes (T. Gale, Dearborn, Mich.)

Is it possible to obtain a negative by contact printing from a positive movie film; also, is it possible to obtain a duplicate reversal by this method?

A negative may be made from a positive film by contact printing. It is also possible to obtain a negative from a reversal film by the same method. You can also make a reversal duplicate — or "dupe," as it is more commonly known — by printing from your present reversal print or positive print. This practice is generally referred to as "duping"—meaning to duplicate. There is invariably some loss of detail caused by this extra step and a "duped" film is inclined to become more contrasty.

Lens Fade (G. Murrill, River Rouge, Mich.)

I can't see why an f:16 stop should be used when fading one scene out and another in. It seems to me that an f:3.5 lens opening would do the trick, if, for instance, the normal stop were f:5.6.

Changing your stop from f:5.6 to f:3.5 would open the lens and give you an over exposure instead of an under exposure necessary to procure a fade-out. You are undoubtedly confused, as many amateurs are, in the matter of lens markings. It is logical to assume that the smaller number is the smaller opening. But this is not true in lens markings unless you mentally supply the missing factor.

Whenever you think of lens markings imagine the figure one over those "f" stop figures and you secure a fraction. A one over 3.5 would give you approximately one-third, while a one over 16 would give you one-sixteenth which is smaller than one-third.

Film Scratches (J. A. Schneider, Chicago, Ill.)

In examining my newly processed film before projection I find it is scratched the entire length of the roll. Do you suppose this is happening in the processing of the film?

We believe you will find the fault lies with your camera. In all probability there is an accumulation of emulsion or dirt of some kind adhering to the film gate of your camera which would cause this trouble. As you know, the emulsion side of your film faces the lens as it passes through the camera; so if you will open or remove the film gate and examine it with a magnifying glass, you will be able to determine if there is any dirt deposited in the film channel.

If so, be sure you do not use a knife or other metal object to remove it which might permanently damage the film gate. Use a soft wooden stick—manicure sticks are excellent for this purpose.

Theatre Movies (G. Vance, New York, N. Y.)

Is it possible to take movies of movies on a theatre screen with an f:3.5 lens? How fast should the film be at sixteen frames per second?

We do not believe it would be possible for you to get satisfactory movies, with an f:3.5 lens, of motion pictures projected on a theatre screen. You should have an f:1.9 lens and the fastest super-sensitive film for this work.

You see, several factors make this a complicated undertaking. You would be shooting at 16 frames per second, whereas the theatre picture would be projected at 24 frames per second. Now, if there is the slightest overlapping of time in the opening and closing of the shutters of camera and projector, that is—the shutters of camera and projector would not be opening and closing exactly together, your exposure would be cut down considerably. The exposure on the screen is approximately 1/50 of a second, which is faster than the normal shutter speed of your camera. You will understand, therefore, that if the shutter of your camera and that of the projector do not synchronize, you would not obtain the full exposure obtainable from the same lens setting under otherwise normal conditions. Obviously, therefore, it is important to have a fast lens and ultra-fast film for this kind of cine-photography.

Processing Bleach (James Westcott, Atlantic City, N. J.)

The methods, given in the last few pages of your book, "How To Reverse Movie Film", specify mostly a potassium bichromate bleach. Would it be possible in these, or in any other methods that may be offered, to use the potassium permanganate bleach as referred to in the early part of your book, or would the surrounding developers and clearing solution require the use of bichromate to make a perfect match?

It is necessary to use potassium bichromate bleach when you have a film in which the anti-halation is impregnated in the silver, as with Agfa, Gevaert, and other films. If the film you use does not have this type of anti-halation backing, then the potassium permanganate can be used. This latter bleach must be used in processing Eastman reversible film, which differs from most other brands in that the anti-halation backing is on the shiny side of the film.

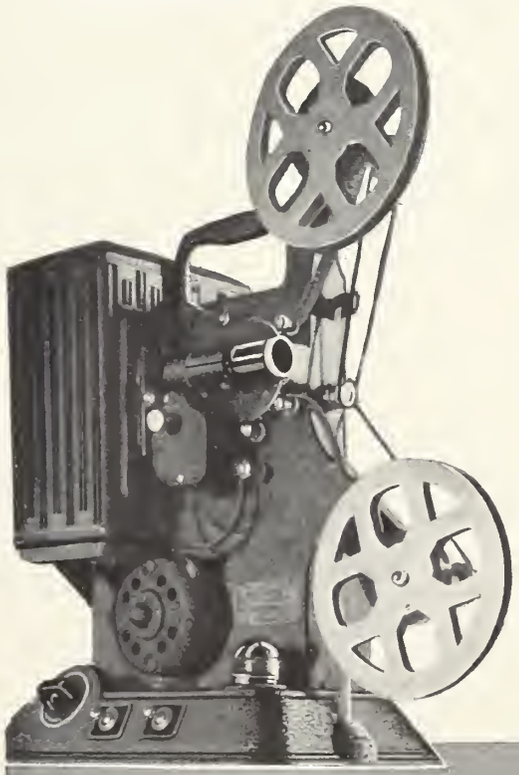
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HOME MOVIES ... Published in Hollywood

JULY 1939

Reported by
J. H. SCHOEN

MOVIE Of The MONTH

Awarded to R. C. Orr of Mt. Kisco, New York



WHAT AMATEUR movie maker has not secretly toyed with the idea that, some day, he might be shooting "big time" cinematography in the studios of Hollywood or on the staff of a commercial film producer?

Whether or not R. C. Orr, of the Mt. Kisco, New York, Movie Club, had any such ambitions when he conceived and produced his film, "Behind the Dial"—selected by the editors as the "Movie of the Month" for July—the fact remains that this film qualifies him as a first rate cinematographer-producer with a genuine professional "feel" for lighting, camera angles, editing and continuity.

Technical subjects, such as that on which "Behind the Dial" was based, are always difficult to present interestingly and comprehensively in motion pictures to non-technical audiences. Yet, Orr, with virtually his first "feature-length" production, has not only succeeded in accomplishing this very thing, but sacrificed nothing that would make his film too elementary for a strictly technical audience.

"Behind the Dial" takes you behind the scenes of an exchange of the Bell Telephone System and delineates, step by step, the operation of your telephone from the time you lift the receiver until you complete your conversation.

The film opens with a double exposed main title with the wording superimposed over a background of a rotating telephone dial. The credit titles, which follow, are likewise photographed in this way and are extremely effective. Orr photographed and processed all the titles in this production himself, and they clearly show that he has graduated with top honors from the finishing school of title making. All of his subtitles are composed of block letters on well lighted grey backgrounds and begin with a wipe-off effect that is very pleasing and professional-like.

Mr. Orr used two different cine cameras for his film production—a Victor, and an Eastman Cine Special. He used a Dalmeyer 1″ F:2.9 lens and a Schneider 3″ F:4.5 lens for his ultra closeups, of which there were many, and some of which, he states, required the use of an auxiliary extension tube with the lens. These closeups are among the several highlights of the film—

• *Continued on Page 294*



• Above — Double exposed main title. Below—One of many excellent closeups, and a reproduction of Orr's fine triple exposure shot.



Edited by
STAFF WRITER
Photos by Jack Treacy

Let's Tie Up Those Vacation Shots!

• Above is fine example of "human interest" shot that puts spice in any home movie. Below—Tie up miscellaneous baby film scenes with good closeups and "angle" shots like these.

IF OLD BILL SHAKESPEARE were alive today and owned a movie camera, he might have changed that famous speech to —"To tie or not to tie, those vacation shots together, that is the question!" And if a chap like Bill could ask a question, why can't we? So we did—of several amateurs—and the result is several good ideas for converting otherwise mediocre vacation shots into good vacation films with "tie-in" shots; also a suggestion or two and a bang up shooting script for a vacation picture.



Every cinefilmer wants to bring back pictures that will not only please his critical "preview" audience, but contain sufficient interest to make subsequent reviews a pleasure. How to do this, of course, depends upon the forethought put into your filming plans. We've said a lot in the past about pot shots and random snap shooting. Yet often such shots can be tied together very nicely to tell a story with just a few "tie-in" shots that can be made during or after the initial filming.

By a "tie-in" shot, we mean one which may be used to link a group of miscellaneous scenes together to effect continuity and complete a story.

Here is a good example of the use of "tie-in" shots which were made after a vacation film was completed and returned from the processing laboratory.

The opening shot—which is the first of the "tie-in" shots, shows a baggage laden, mud spattered auto stopped at a service station, taking on gas. The driver and attendant are chatting together. "Just getting back from your vacation, eh—", says the attendant in a subtitle, "—where did you go?" There's a flash back to the man, followed by his spoken title telling of the beginning of their trip.

Then follow the initial shots taken on the trip—the start, incidents which took place on the way, etc., some of which are explained, whenever necessary, by proper titles —written as though the man was telling the story. Whenever the locale of the trip changes, there are additional "tie-in" shots showing the man continuing with his account of the trip to the station attendant. A title always preceded such shots as, for example —"And then we reached Yellowstone National Park. And Boy—let me tell you, it was beautiful!"

Then as the end was reached, came the climaxing finale! It's a three-quarter shot showing the station attendant listening intently. The camera pans slowly down to the hose in the gas tank—we see the gasoline overflowing to the floor. The panning follows the stream of gasoline as the shot fades

• *Continued on Page 292*

Authored by
CHARLES W. HERBERT*

Photos by Ross Madden



"Green Pastures"—A Swell Documentary Film Idea..!

THE INCREASING number of documentary films appearing on the screens of motion picture theatres throughout the country indicates an ever-growing public interest in this type of motion picture. For the amateur movie maker, the documentary film offers the greatest possible field for his filming ambitions! Here he can more nearly approach the professional cinematographer and produce pictures that will have wider and more lasting appeal.

One of the finest opportunities for filming an outdoor documentary exists this month and next in the vast, scenic mountains and plains of Montana and Wyoming, where innumerable herds of sheep start their seasonal trek in search of Green Pastures. Here it was that Merrian C. Cooper and Ernest Shoedsack journeyed to film "Grass" —the first documentary film epic to play on Broadway, New York.

Since the early days of the West, cattle and sheep have been moved each summer from the low arid areas, to the grass covered slopes and meadows of the mountains, and then back again in winter to the lowlands before sudden blizzards resound against the bleak peaks and encompass the herd in disaster.

In the Chisholm Trail days, all land was open range. There were no fences nor grazing laws, and vast cattle migrations bridged the thousand mile gap between Texas and Montana. Man has since changed the face of the rolling plains country, just east of the Continental Divide—seamed it with railroads, highways, and fences. Big "outfits" are no more. Yet, cattle and sheep raising remains an important industry in Montana, Wyoming, and Colorado. And today, the stockman's problem is still the same—Grass! And with grass there must be water or his herds cannot survive the heat of summer.

In July, when the sun begins to parch the tender spring grasses of the lowlands, hundreds of thousands of sheep will turn toward the grass covered highlands of the distant mountains—perhaps a hundred miles away—whose lofty peaks are already visible in the clear atmosphere prevalent in these higher altitudes.

A hundred miles or more the herds will trek along dusty, fence-lined roads, into the National Forest, over acres of tangled, fallen timber. They'll swim or ford turbulent, swollen streams, and then—up tortuous hillside trails to the divide and, finally, beyond to Green Pastures!

Veterans of the flock know the fullness of a summer range high in the Rockies. They eagerly await the signal to start. Each herd is composed of fifty veterans and tenderfeet. The tenderfeet are the spring lambs who have a great adventure ahead that will bring them back in the Fall—fat and fit for the market. Among the veterans are many ewes, weak from the hardships of winter or the lambing season just passed. But all must go—perhaps to survive the trip or die on the way. Yet, if they remain behind, they may also perish.

The start of one of these colorful migrations should be the start of your film—the finest documentary film you will ever make! This is a chance you may have longed for, perhaps searched for on foreign soil! An epic, yet as easy to make as an ordinary every day travel movie.

It is advisable first that you make inquiries of the nearest Forestry Service office regarding location of herds preparing their migration and accessibility of each. Take along some heavy

• *Continued on Page 290*

• Good atmosphere and closeup shots like these are easy to get for your cine epic of "Green Pastures".





**For years professional cameraman Herbert shot the Magic Carpet Films for Fox, and March of Time for Time Magazine.*

Authored by
R. E. MERVILLE

A Gadget That Leads A Double Life

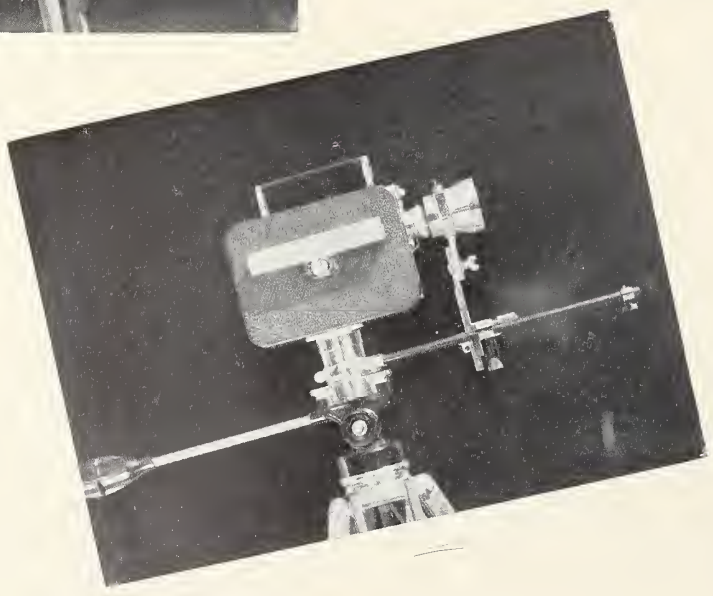
THE CURIOUS CURATOR gets himself another job as an unbiased, unrestrained and uncensored reporter on the latest mechanical aids to better amateur motion pictures. He takes everything apart to learn what makes it tick, and if he gets it together again, he takes it into the field to learn why we amateurs should pay our good money for gadgets turned out by the industry.

There is always conflict between our pocket book and the need for certain gadgets, and the need is based on whether the gadget will improve our films or not. If we can improve our results through their aid, if we can make our films more interesting to our friends and our audiences, then the gadgets are worth while and should be purchased.

Recently I had need for a combination tripod head which would accommodate my still and movie cameras at the same time, allowing me to photograph the same scene with either one. In looking around I found there was only one such tripod head on the market and besides doing just what I wanted on this particular piece of filming, it would do much more. I found that this gadget included several useful accessories. How many times have you wanted to use a scene, out of a film which you have made, as a photographic background for a title, but the effort of enlarging a single frame was too much trouble or you didn't have the equipment to accomplish this; or you knew the enlargement would be very much blurred because of the number of times you would have to enlarge the frame to obtain the correct size print.

• Tripod head accommodates candid as well as cine camera for "still" shots. Below — head with sunshade and filter holder attachments.





The importance of photographic title backgrounds is indicated by the fact that commercial title makers charge nearly twice as much for such titles as for others, and if you send a photograph of your own for a background the price for using this is considerably more, about $1.00 is usually the charge. With the gadgets illustrated, however, you can easily make your own titles over photographic backgrounds, either in black and white or color and from scenes identical with those in your movie films.

Here is another idea for use of still photographs which always makes a hit with audiences. You may recall movies in which a "still" photo in an album suddenly comes to life. You can accomplish this trick by photographing the same scene with still and movie camera and making use of the still later in an album or frame which is photographed with the movie camera and this film is then attached to the proper frame in the movie film which was made on the scene.

Everything we can do, if it doesn't cost too much, should be done to improve the quality of our films. In these days of hustle and rush we are apt to do things too hurriedly; and while we know better we feel that we just haven't the time. But here are a few ideas which will permit us to improve our films at home after they have been returned from the processing laboratory.

If you are using one of the small "candid" cameras which uses the films from which 2x2 slides are made, you can make excellent use of the gagdets shown here. The candid camera is accommodated on the same tripod head as the movie camera and an identical scene is shot with the still camera for the background or for the purpose of framing or putting in the album as mentioned before, but now we are particularly concerned with backgrounds for titles so we will stick to this subject. There may be occasions when we will want still pictures and not movies. In this case the still camera is always ready and we

• *Continued on Page 294*

Seven Tested Titling Ideas—They're Good!



• **A good scroll titling device makes filming of lengthy titles easier.**

NEARLY EVERY DAY the mail brings us letters from our readers containing new and novel title tricks and stunts, short cuts, and new ideas. Many of these are brief and hardly merit a full length article to describe them. So occasionally we "tie these loose ends together" so to speak, and give you several of these more interesting ideas.

One which we know many amateurs will want to try comes from Mr. John W. Pumphrey of Panama City, Florida. We have seen his idea worked out in the professional theater but as yet it has not become common in home movies. Says Mr. Pumphrey: "I have been obtaining odd effects by using a large piece of latex rubber and lettering it with India Ink. When dry, the rubber can be pulled from one side to the other or up and down for almost any effect desired. Cartoons can be made to wink, smile, frown, and so on.

"I use small blocks of wood to hold the rubber firm. By making the letters small, the rubber is stretched in all directions at the same time and the letters appear to grow suddenly larger, thus giving a novel 'zoom' effect. Interesting monogram effects can be made by distorting the rubber before the exposure is begun to such an extent that the monogram is not recognizable; then as the camera is running, the rubber is allowed to return to its normal position, revealing the monogram in perfect proportions." Mr. Pumphrey says that any thin white rubber is usable but the thinner the better. He advises using a piece of white cardboard behind the rubber because of its transparency when stretched.

Another very interesting letter comes from Dr. A. D. Kleyhaur, Jr., of Denver, Colorado, in which he explains the phenomenon of Spatial Induction, known more commonly as colored shadows. "In my cinematic work," he writes, "this system gives strikingly beautiful results for Kodachrome titles, colored miniatures, etc., where the colored lighting can be controlled."

Dr. Kleyhaur sent us a sketch which showed the use of two lights, as source of illumination for his title board. Each light was of a different color, i. e., one red and the other blue. As they were set one above the other, but at a rather low angle, they cast dual colored shadows about the title letters, resulting in a very unusual and pleasing effect.

For the colored light, Dr. Kleyhaur suggests tinted cellophane, folded to give the desired density of color. "I have found it advisable," he goes on, "to use silver coated or bright tin letters for the titles in order to increase the contrast. These I place on a white or pale tan background.

"When No. 1 photofloods are used, f.3.5 is a satisfactory exposure with the camera operating at normal speed." (Although he does not say, we assume he refers to Type A Kodachrome.)

"It is of course necessary to balance the amounts of colored light very closely when the twin shadow method is used in order to get both shadows of equal density. The use of a spot light for one source gives some really dramatic effects."

Mr. Joseph Jantsch of Spokane, Washington, sends in a variation of an old idea which we feel sure will prove of interest to many. For those who like to letter snapshots for their titles, he suggests the use of positive film in the following manner. "In my title easel I place a negative and photograph it lighted from the rear by a 100 watt lamp. When the negative is held about a foot from the light, f.3.5 gives very good results on average negatives. Heavier negatives require more exposure while thin ones take much less." (Mr. Jantsch did not include developing data to use with these exposures.)

The title is lettered on the negative with India ink or other opaque material. If the negative is to be kept and used later, the lettering can be done on a piece of glass placed

• *Continued on Page 298*

Authored by
GEO. W. CUSHMAN



Authored by
CURTIS RANDALL

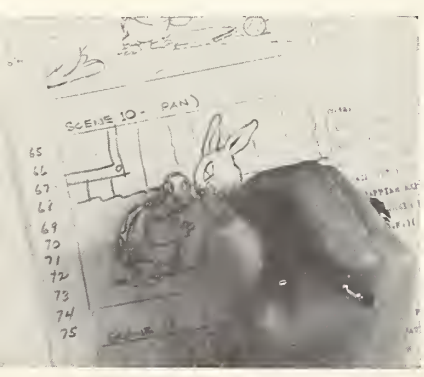
J. C. Milligan
Photos

Lantz Movie Explains How To Animate

SUBSTANTIATING many of the things Walter Lantz described in his recent articles in HOME MOVIES on Animated Cartoons, is a 400 foot 16mm sound film recently made by him.

While this reel does not go into the subject as completely as did the articles, nevertheless it clarifies all of the important phases of animated cartooning Lantz dwelt upon in his interesting articles. In this film, he not only appears several times personally explaining a certain situation or technique, but the various important steps in the making of an animated cartoon are worked out before your very eyes. Here, in 400 feet of motion picture film, you see and hear what goes on behind the gates of the Walter Lantz studios. You are taken right inside the studio, as a personal guest of Mr. Lantz.

• Above we see a staff artist drawing one of many sketches required to make a full length cartoon film. Below — Mr. Lantz composes the "shooting script" which consists of sketches and brief synopsis of desired action.



The opening scenes show Lantz pondering an idea for a new cartoon subject. As the idea develops, Lantz makes rough sketches and writes a brief outline of the action. Next, we see him take his idea—sketches and all—to one of his chief animators. He explains the idea and tells the animator just the kind of action he wants, emphasizing in terms of fractions of an inch, just how far one of the cartoon subjects should move within a given time to produce the desired effect.

The animator takes the idea and works up the cast of characters. It is he who conceives their costumes, mannerisms, and style of speech. He makes the initial sketches of each sequence on a shooting script, which differs greatly from the scripts used in regular motion picture productions. Adjacent to the sketch is a brief synopsis of the action for that particular scene or sequence. The animator calculates the number of separate frames of film that will have to be photographed for the given action, and this number is noted immediately beneath the sketch on the script page.

To the layman, the process of determining the exact number of separate shots that will have to be made to secure a given action would seem difficult. But the animators have this worked down to a fine science and know just how many eighths or quarters of an inch the subject should move per second to gain the required results, which Lantz clearly shows in his film.

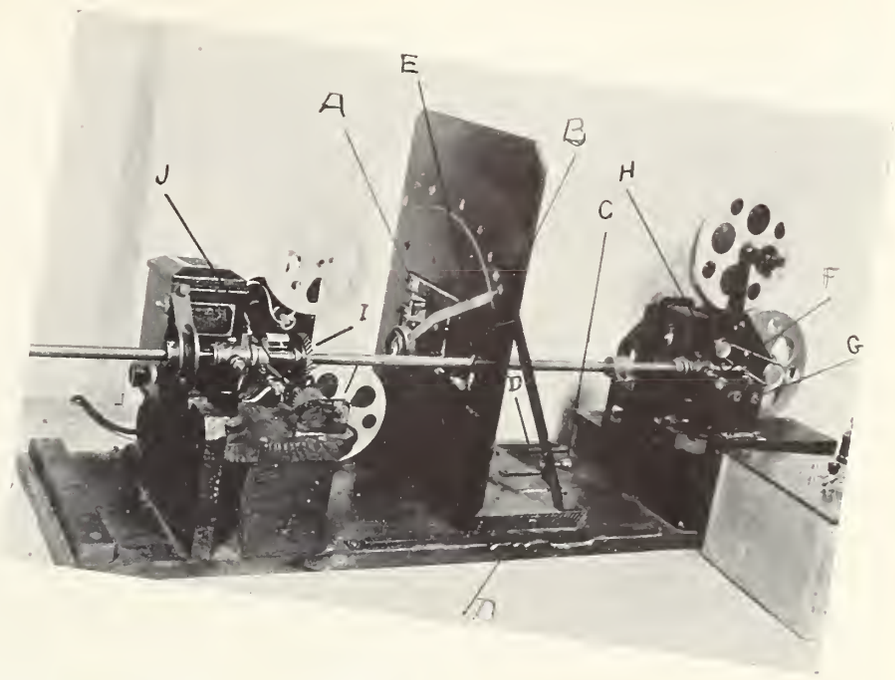
After the chief animator has completed all initial sketches and his shooting script, the script is broken up into sections and divided among the staff of artists, who immediately set to work drawing the necessary backgrounds and the thousands of characters necessary to making the full length film.

You will see the artists drawing the cartoon characters on clear sheets of celluloid which they term "cells." A separate cell has to be made for each of the predetermined steps in the action as estimated by the chief animator and explained above. After these cells are completed with sketches of the characters outlined in ink, they are sent to another staff of artists who apply the colors. Still another staff of artists make the backgrounds and these are drawn on long sheets of paper, so that they may be moved horizontally in back of the cells as they are photographed, to add to the illusion of motion in the characters.

After all of the cells and backgrounds are completed, they are sent to the camera department, and here you see huge stacks of cells with their corresponding shooting scripts being studied and executed by the cameraman. The camera is of special construction with a "single frame" or "stop motion" mechanism tripped by a foot pedal, the pressing

• *Continued on Page 293*

Authored by
L. V. Llewellyn



Cinebug's Optical Printer Does Tricks...

When we "Cinebugs" get the fever—we get it bad! And when we have succeeded in developing a really helpful gadget or piece of home movie equipment, we are glad of the opportunity afforded us by HOME MOVIES to make it known to other "Cinebugs."

I recently designed and completed an optical reduction printer for 8mm and 16mm films that gives me surprisingly good results. The apparatus is illustrated on this page and you will note that it is constructed of materials available to almost any amateur. It will reduce 16mm to 8mm, and enlarge 8mm to 16mm. It will produce fades, dissolves, and reverse action—ideal where such effects were not obtained with the camera in the original filming.

The basic parts of this printer are an old Eastman model "C" 16mm projector and a model "20" 8mm projector of the same make. These are mounted on a baseboard 12″ by 40″ in such a position that the film gates of each projector are twenty-two inches apart. The 8mm projector is fastened directly to the baseboard, but it was necessary to mount the sixteen on a block 2½″ higher in order that the film gates would be in line with one another.

The center panel, that holds the lens and lens mounting, is a piece of quarter inch plywood 11″ by 18″. This is fastened to a baseboard 6″ by 10″. The lens is mounted on a piece of plywood three inches square and this is so arranged that it slides up and down between two guides when adjusted by the screw "A".

This lens mounting is made further adjustable by being mounted on another square of plywood, 5″ by 5″, which—when adjusted by the screw "B"—slides horizontally. The large central panel to which this lens is attached is also adjustable by means of the screw "C." The adjustments allow the necessary latitude for lining up one projector with the other.

The lens of this assembly is that of my 3¼″ by 4¼″ Graflex, a Zeiss Tessar f4.5, and is fixed at approximately eight inches from the plane of the 8mm film. A smaller lens could be used here providing it had the same focal length and was fitted with an iris diaphragm. The adjustment lever "E" is coupled with the lens iris to facilitate opening and closing diaphragm in making fades and dissolves.

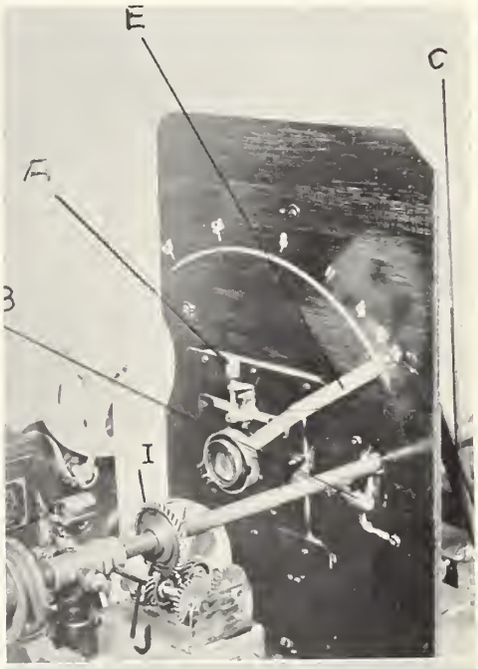
Two things had to be done to the 16mm projector before it was mounted. It was necessary to remove one side of the housing and solder the safety fire screen to the shutter so that it would no longer function. The shutter shaft was extended about one inch, as shown at "F."

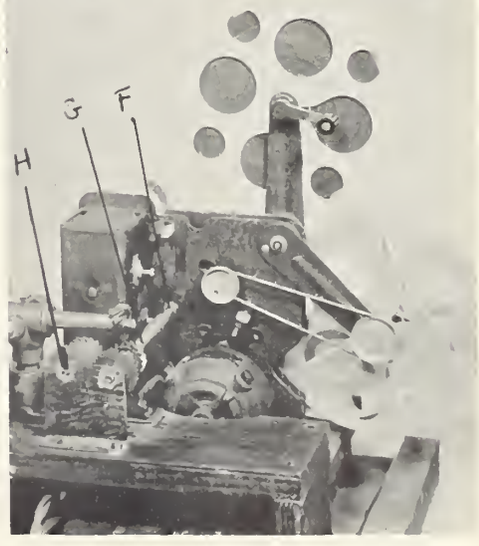
The gearing on the 16mm side consists of three helical gears one inch in diameter, and two flat gears 1¼″ in diameter. These can be larger or smaller, providing they have the same ratio. One of the flat gears and a helical gear are mounted to the shaft "G", which is connected to the shaft "F" on the 16mm projector. The other flat gear and helical gear are mounted on the counter shaft "H" so that the two flat gears are always in mesh. The third helical gear is mounted on the drive shaft. By shifting this gear from the shaft on the projector to the gear on the counter shaft, the 16mm projector will run either forward or backward.

The main shaft is a piece of cold rolled steel ½″ in diameter and 30″ long. This shaft and the necessary bearings, collars, etc., may be purchased at almost any of the larger heavy hardware stores.

The gearing arrangement on the 8mm projector is the same as on the 16mm except that the helical gear "I" on the main

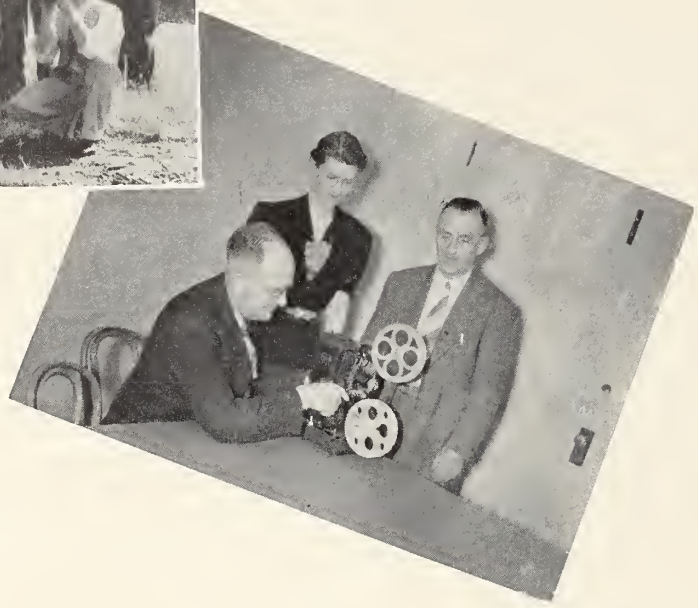
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• Top—Prints, reduces, or enlarges 8mm and 16mm films. Right—Lens housing and iris control. Bottom—Simple gear arrangement attached to 16mm projector.





Authored by
MARY R. PLATT

Des Moines Club Grew and Grew —Here's How

JUST SIX YEARS AGO this month one of Des Moines' live wire dealers thought there should be a camera club of some kind in Iowa's Capital City, so he got busy and sent a postal card to every amateur he knew asking if they would be interested in forming such a group. If so, he suggested the time and place for the first meeting.

Among the notables at that first meeting, in July, 1933, were the mayor of Des Moines, Dwight N. Lewis, an ardent filmer until his death a few months ago; Joe Lilly, nationally known adventurer and big game hunter; and George Yates, veteran newspaper photographer known throughout the country.

The feeling definitely was to form an amateur club, and since where there's a will there's a way, the group got started. A committee to form a constitution and by-laws was appointed and at the next meeting two weeks later their rough draft was discussed. The constitution is no doubt the rock foundation of the club; it settles all arguments (most of them anyway) and we would recommend that every club have a governing set of rules of some kind. Once this constitution is prepared and approved, we then suggest that it be put high upon a cupboard shelf and never be used except in case of need. Knowing that it is there is strength enough, and our meetings we give over to the discussion of our movie-making hobby, not the constitution.

Our first year was the hardest. Our attendance rose to about fifty in a couple of months, but we had no regular place to meet. We met in church basements, lodge halls, even in the homes of members, and since we were nothing more than a wandering tribe of nomads, our attendance began to fall rapidly. Within six months we had practically disbanded—that is all but about 10 dyed-in-the-wool movie fans who refused to be separated. They met regularly every other Tuesday night, first at one member's house, then another's, and somehow the news seemed to always get around where the next meeting was to be. We had no secretary, no dues, yet our constitution called for both. We paid little attention to discussing the constitution, because for some strange reason we found more fun in discussing the latest films, cameras, gadgets, meters. Our constitution was gathering dust.

Still a tribe of wandering nomads, we searched for a regular place to meet. One of the members heard that the local Y.M.C.A. was interested in serving groups of this kind, so we sent one of our number to investigate. Yes, it was true, the Y.M.C.A. would be glad to let us have a room one night every other week, free of charge. That certainly seemed too good to be true. In fact, we learned they were thinking of starting a camera club for still camera fans. "Why not," we all agreed, "combine the two groups into one large club rather than have two small clubs?" It seemed like a good idea, and thus was formed the present organization.

In order that both groups might be recognized, we called the group "The Des Moines Y.M.C.A. Movie and Camera Club," and it is today the oldest and strongest camera club in Des Moines—the largest in

• *Continued on Page 301*

• Top — Members shooting recent field day program. Right —D. C. Stroud, Mary Platt, and H. R. Merriman 1939 directors of club. Below — Founders of present Des Moines Camera club.



Reviewed by
THE EDITORS



Tell Me How I Can Improve My Film...

THIS IS NOT a "criticism" service, but is intended to give the amateur the benefit of the editors' experience of many years in movies and the things they learn by looking at hundreds of pictures every year. They will attempt to give constructive suggestions of how you can improve your film or your filming.

Stars will be awarded pictures reviewed. Those given two stars or more are given leaders. One star is Fair, two stars Good, three stars Very Good and four stars Excellent.

Detailed reviews are sent by mail to the cinefilmer submitting film.

When sending your film in for analysis, please advise what camera you used, speed of lens, whether you used tripod or camera was hand held, filters, exposure meter, other accessories and how you made your title. While this information is not essential to having your film analyzed, we like to pass it on, as other amateurs are interested in what the "other fellow" is using and how he makes his pictures.

Guests for Dinner—Almost 150 ft. 8mm L.F. ★★

Here's a continuity that will tempt all who like to do a bit of trickery with their movie camera. We find husband and wife in their living room one evening. He reading; she sewing. She looks up and talks to him and the title tells us that she has decided to give a dinner. She goes to the phone. Cut to another phone and another woman answers. She accepts invitation for dinner.

Man is found shopping in grocery store. Undoubtedly got co-operation of some grocer as it is evident lights were set for these scenes.

He arrives home with his bundles and we then see the woman start her preparation for dinner.

She makes a fruit salad, peeling apples, oranges and bananas. Places them in ice box.

Later we discover the guest in her home with a cloth around her face which would indicate a toothache. She goes to the phone and we find she is phoning to the hostess and tells her she cannot come to dinner. After the phoning is over the hostess goes to the ice-box, takes out the bowl containing the fruit salad and proceeds to put the oranges together, rolls the peels back on and puts them back into the bag. She does this with the apples and bananas. We then see the husband take all of the bundles and return with them to the store.

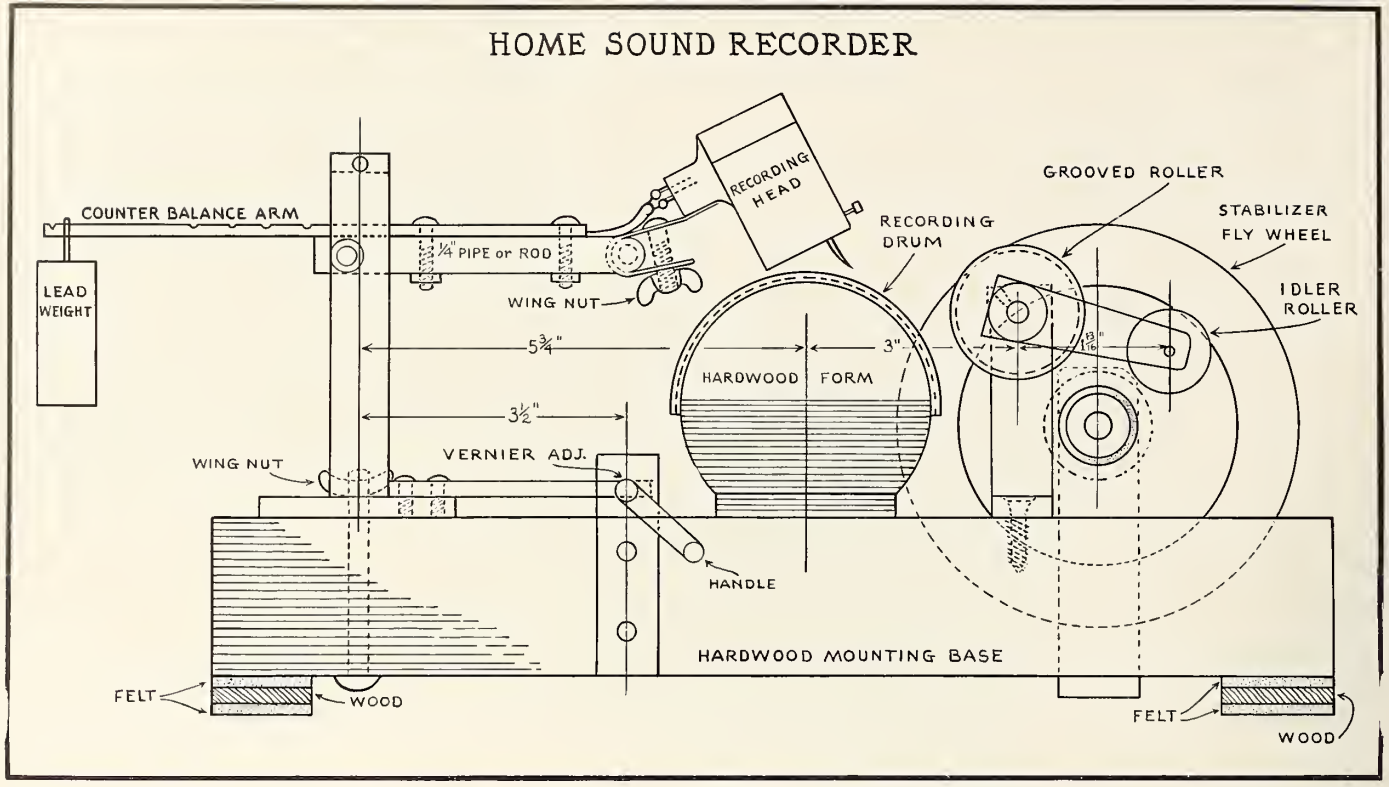
Photography: This of course called for some upside-down filming, to have the hostess place the peels back on the fruit. The idea was entertaining because of this trickery. Practically everything was shot indoors, calling for lights. Exposure was fine and treatment good. In a few instances there is the jerk of camera when it was necessary to stop for rewinding. When this happens in scene it is good idea to cut in closeup or change camera angle to get away from this jerk.

Editing: Would suggest that shots be shortened where man looks at camera

• *Continued on Page 300*

• Top — Reproductions from "World's Fair" and "Headaches". Below — A nice closeup from the 16mm film, "Indoor Circus".





Here's How Home Sound Recorder Operates...

Authored by
DR. GEORGE PASTO

TO OBTAIN the best results with the Home Sound Recorder described in previous articles, it is important that reasonably good auxiliary equipment be used. We will, therefore, now consider each piece of equipment with suggestions as to its use.

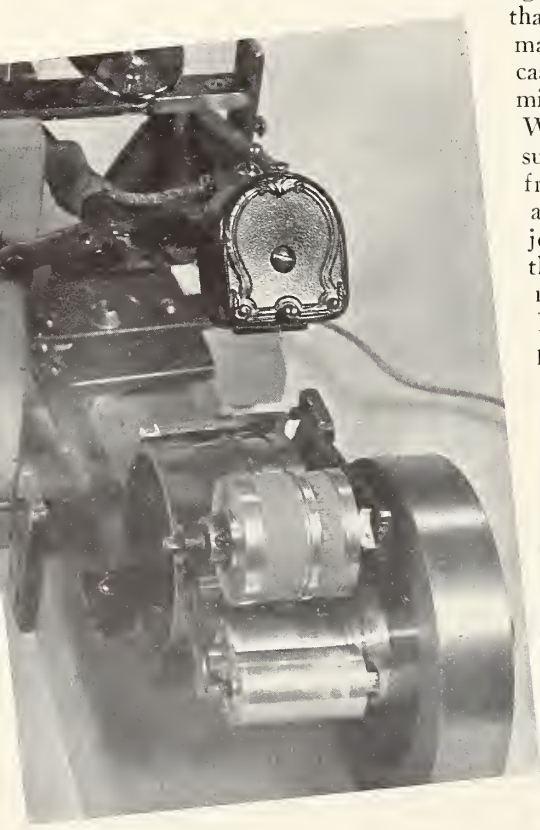
The microphone used is, of course, of primary importance since any distortion or deficiency of this instrument would only be amplified and never corrected by the amplifier of the recorder. A crystal microphone is recommended since it has high gain, no hiss and good fidelity. This does not mean that no other type of microphone may be used, since that is not the case. If you have a different type of microphone, try it, by all means. When using the microphone, be sure that you hold it as far away from the projector as is possible and still convenient since all projectors are more or less noisy and the microphone will pick up the noise and record it on the film. It is important that the microphone be held at least six inches away from the mouth when speaking directly into it or three inches away when speaking into it sideways.

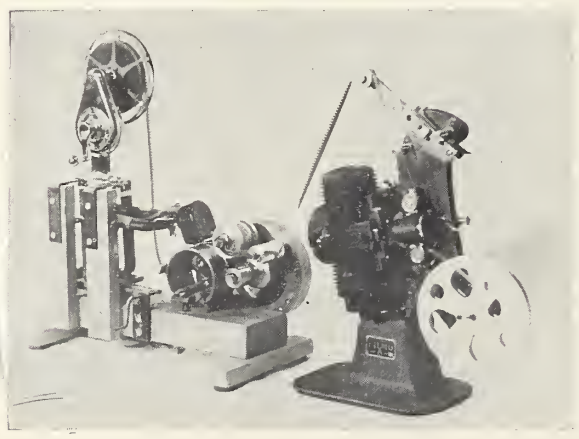
The amplifier should be as good as your purse will permit. It may be purchased ready made, or a kit may be bought and assembled by the amateur in a few evenings. If that is out of the question, the audio amplifier of a reasonably good radio set may be used for the purpose.

The amplifier should have a reasonably high gain and, while a flat frequency response will give good results, best results will be obtained if it is peaked for high frequencies.

The projector and the way it is used will have a lot to do with the results obtained. In this system, the projector, whether it be an 8mm or 16mm, has a double function. It must project the picture and at the same time pull the film through the recording mechanism. It will be found that the more sprocket teeth available to pull the film, the better it will work since there will be that much less tension or pull on each

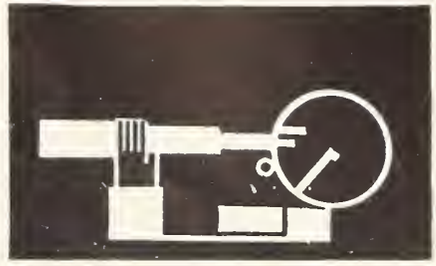
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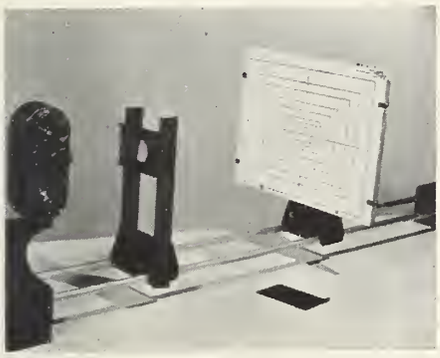


• Above— Sketch of complete home sound recorder. Left — Recording head, and 8mm recording unit with projector.

• IT'S NEW TO ME •



by CINEBUG SHOPPER



Universal Titler

Strongly but simply constructed is the new Universal Titler, reasonably priced to fit budgets of all home movie fans, and just put on the market by the Universal Screen Company, Los Angeles.

It takes all makes of cameras, has sliding auxiliary lens mount and title board. Ponder and Blumenthal, Los Angeles, are West Coast distributors of the titler, with Raygram and Intercontinental Marketing Company in the east.

* * *

Titler Combination

Specially priced for a limited time is the Special Combination Outfit for home movie fans which Besbee Products Corporation, Trenton, N. J., is offering.

The outfit includes one Besbee Universal Title Maker complete with twelve accessories; one Besbee Title Illuminator; one Pro-Trik Title Frame with 14 effect aids; one Besbee Stick-On Title Letter Set and a set of summer and winter photographic backgrounds.



Handy Spotlight

A professional type studio spotlight excellently suited for amateur use is announced as one of the latest products of B-W Photo Utilities, South Pasadena. The B-W Spotlight is equipped with a yoke to fit any 3/8" stand, a set screw in the yoke allowing for fastening and adjusting.

Because of its balanced crotch the light can be used without a stand and its beam adjusted at various angles. It has a ventilated top with a new type light trap and is equipped with a holder which will take all types of filters.

One of the spotlight's features is the Leviton switch which has been placed right within reach of the operator. It is made of steel with a black wrinkle finish and aluminum castings.



Telephoto Lens

Universal Camera Corporation announces the perfection of an F.3.5 one-inch lens in micrometer focusing for use in UniveX Cine cameras.

Recommended as a most desirable accessory for the new UniveX Turret Mount camera, its magnification is two times—that is, objects fifty yards distant are brought to within 25 yards of the camera lens. It is stated to be specially suitable for sports photography.

* * *

Vaporate On Pacific Coast

The Peerless-Vaporate film treatment which has been offered by the Bell & Howell Co., throughout the middle west for the last two years, is now available also from their Hollywood laboratory. A complete Vaporating installation has been placed in their Hollywood headquarters at 716 No. La Brea Avenue.

The Peerless-Vaporate process impregnates the gelatine with a fixed chemical which will not be dissipated with by the intense heat of the projection lamp, insuring retention of the film's pliability indefinitely. The emulsion becomes fortified against scratching, marring by finger marks, and all the other dangers to which untreated films are subject.

The same service and price schedule for Vaporate treatment of films will prevail as in Chicago and elsewhere throughout the country, according to Bell & Howell.

* * *

Vest Pocket Meter

An extinction type exposure meter is introduced this month by Fink-Roselieve Co., Inc., New York.

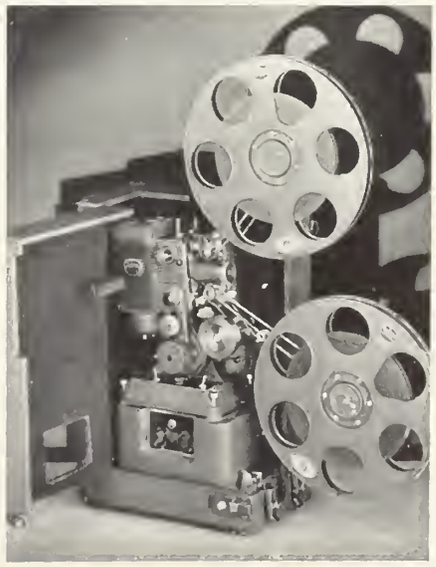
The F-R Meter is hailed as an accurate one which can be set for any film and for any light conditions. It can be used for both still and home movie cameras and is handy in determining filter factors. It fits vest pocket and comes in a leather case.

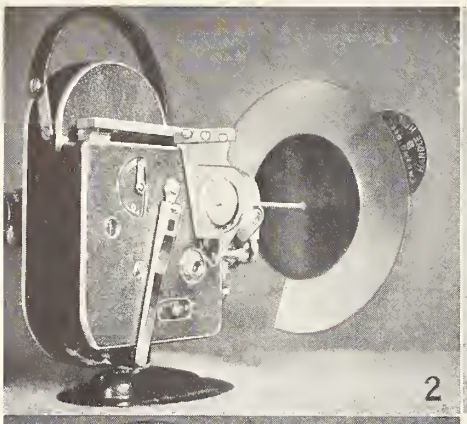
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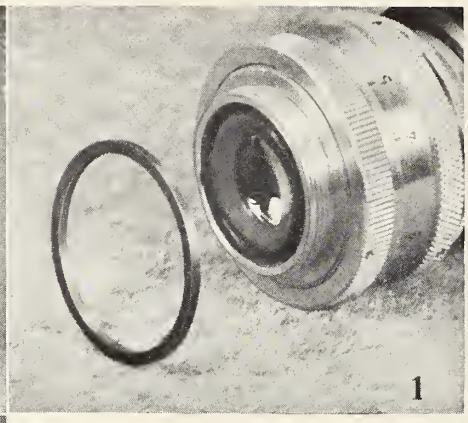
Blimp For Ampros

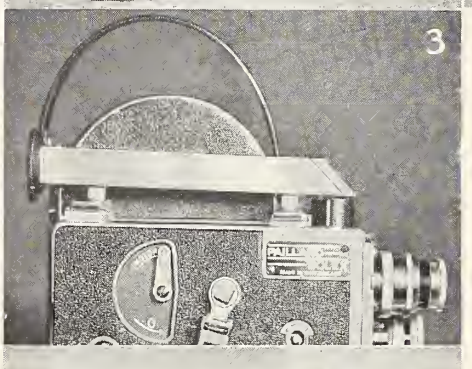
To their Model "U" sound projector, Ampro has added a soundproof blimp case which gives it extreme quietness in operation.

Embodied in Models "U" and "UB" are several innovations, such as a speaker-hiss eliminator which gives results even at low voltage. Also there is an amplifier signal light indicating when amplifier is one and also showing location of volume and tone control knobs when the room is darkened.

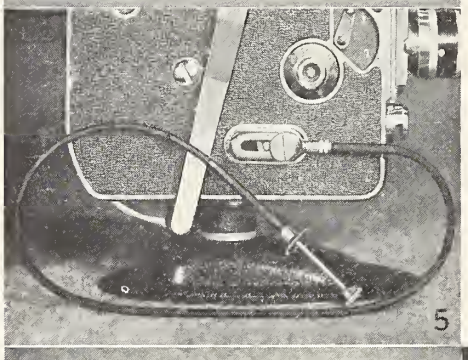


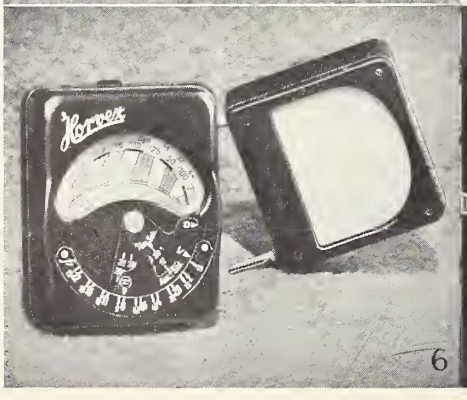


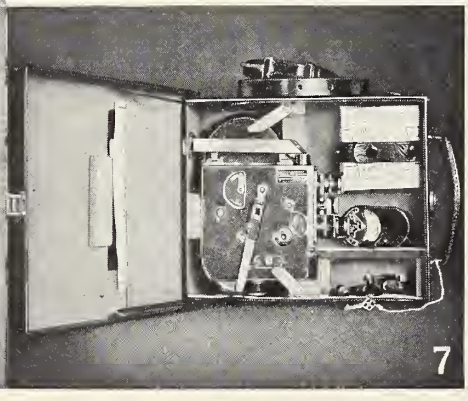












BOLEX APPROVED CINÉ ACCESSORIES

1. ADAPTER RING. When inserted between Leitz 27mm F/1.4 lens and turret, close-to-lens work is possible, producing larger images. Machined to 1000th inch..... **$2.75**

2. CINÉ TRANSITO. Unusually good fades, lap-dissolves, and wipes are easy to make with this synchronized device. It remembers for you by automatically counting frames **$32.50**

3. FOCUSING TUBE. Built into the BOLEX is a groundglass for critical, through-the-lens focusing. Image is luminous and greatly magnified. For those who prefer eyelevel focusing, this auxiliary tube brings eyepiece to rear of camera..... **$42.50**

4. SYNCHRONOUS MOTOR. Easily attached. Insures constant operation at 24 frames. Safety clutch, precise construction, light weight. Balanced base fits any tripod. AC 60 cycles, 100-125 volts..... **$150.00**

5. CABLE RELEASE. For very accurate work where unsteady hands may jar the camera even though on a tripod, this BOLEX cable release, which can be easily attached and detached, is most helpful..... **$4.50**

6. HORVEX EXPOSURE METER. Precisely-built for ciné work only. A detachable photo-electric amplifying cell gives accurate readings of very low light values, with leather case, **$21.50.** Amplifier..... **$12.00** extra

7. EXTRA LARGE CARRYING CASE. For both BOLEX models. Genuine cowhide, suede lined. 12" x 10" x 4". Holds camera (viewfinder on side), small accessories, 300' of film, extra lenses, exposure meter, etc..... **$35.00**

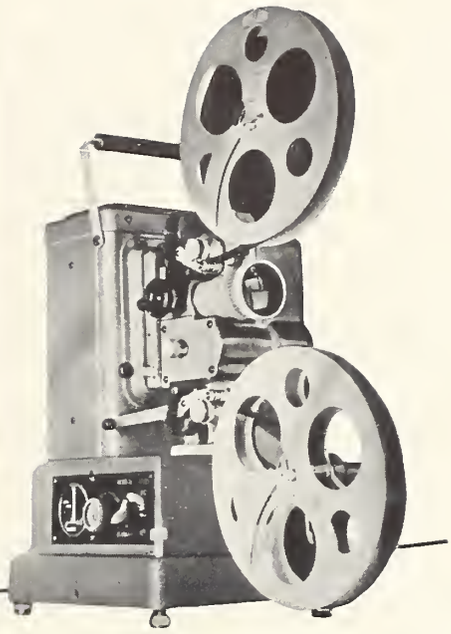
AMERICAN BOLEX COMPANY



Bolex
paillard
THE WORLD'S FINEST



Thoroughbreds



HERITAGE AND PERFORMANCE — THAT'S WHY CRITICAL AMATEURS CHOOSE BOLEX

Bolex has behind it the fine heritage of E. Paillard & Co.—125 years of skilled craftsmanship that have made the name internationally famous for the manufacture of precision mechanisms. Down to the finest detail of every Bolex camera, this great tradition reveals itself in superior design and workmanship. Thus, in buying Bolex, you get a custom-built instrument, truly beautiful in appearance and construction.

That is why, too, under every test Bolex gives such superb performance. Versatility and adaptability are built right into Bolex. You can do with it nearly everything that you see done on the professional movie screen. At your command are the means to produce slow-motion, animations, single-frame "stills," super-impositions, fades, close-ups, lap-dissolves and all the other professional "tricks of the trade" that the critical amateur aspires to duplicate in making his personal movies.

Both the Sixteen and Double-Eight models are outstanding for such important advantages as speeds from 8 to 64 frames per second . . . automatic threading . . . loops are formed mechanically, assuring proper size and steady pictures . . . no jamming . . . forward and reverse filming by hand crank . . . clutch to engage and disengage spring motor . . . adding and subtracting footage counter . . . audible footage indicator . . . single-frame release . . . ability to change film in a few seconds, i.e., from black-and-white to color, etc. . . . critical focusing through lens on groundglass . . . trifocal, tubular, parallax correcting view finder . . . focal plane shutter prevents linear distortion . . . hand crank serves as frame counter . . . locking button which permits operator to get into the picture . . . overall dimensions 8½" x 6" x 3⅛" . . . weight, with 1" lens and loaded with 100' of film, 5½ lbs.

Ask your dealer to demonstrate the unusual advantages of Bolex, and see for yourself how ingeniously it meets and masters every situation in movie making. Ask him, also, to show you the warranty enclosed with each camera, giving camera and lens numbers, and a strip of film exposed in that camera with that lens. Every Bolex must meet this test of actual picture taking before it is released for sale.

If by chance your dealer is not an authorized Bolex Dealer, he can easily get a camera or projector for you in about three days by wiring his order, or you may, if you wish, write to us for the name of your nearest Bolex Dealer. But—whatever the circumstances—see a Bolex before you buy!

Bolex
paillard
THE WORLD'S FINEST

CAMERA PRICES

Bolex Double-Eight—with Hugo Meyer Kino Plasmat F/1.5 lens, $275.00 . . . with Cinor Special F/1.9 lens, $250.00.

Bolex Sixteen—with Leitz Hektor Rapid F/1.4 lens, $295.00 . . . with Hugo Meyer F/1.5 lens, $275.00 . . . Carrying Case, $25.00 additional.

MODEL G PROJECTORS

Bolex Projectors are of the same fine quality as Bolex Ciné Cameras. All models are built to make projection a genuine pleasure instead of a "job"—always easy, convenient, faultless. The three models are identically finished in beautiful bluish-gray lacquer and metal heavily chromed. Westinghouse or GE pre-focus base 750-watt lamps and a universal motor for either direct or alternating current are standard.

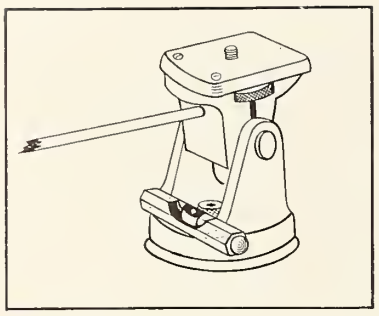
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THE EXPERIMENTAL



Tripod Level

In shooting pictures in wooded or hilly sections of the country, I used to find it difficult to determine if my camera, when used with a tripod, was setting level. I have since put a new gadget on my tripod head which corrects this trouble.

From the hardware department of a local store I purchased a small metal level which I attached to my tripod head as shown in my sketch. As the level I purchased enabled me to determine dead level in all directions, it was unnecessary for me to attach two. As other amateurs may find difficulty in obtaining the same size level that I did, I wish to add that the use of two levels, placed at right angles on the tripod head, will give the required results. —*Ray S. Rieschl.*

Single 8 Adapter

Owners of Keystone double eight movie cameras who wish to use single eight millimeter film, may do so without having a special gate installed in their cameras to accommodate this narrower film. The only expense required is the purchase of the necessary single 8mm camera spools.

Thread your camera in the usual way with single 8mm film and with a single 8mm spool on the takeup spindle. Make sure intermittent claw engages the perforation of the film. Then take a piece of single 8mm film about 3 inches long, fold back sharply at about ¼ inch at either end, and place it in the film gate alongside the threaded film. Before closing the cover, start camera motor to make sure film will run through the mechanism smoothly.

I find this system permits use of the more economical single 8mm. film without trouble of any kind.

—*Rocco Rotundo.*

Opportunity!

• A prominent manufacturer of amateur motion picture equipment has announced his desire to purchase, on a royalty basis, the right to manufacture and market worthwhile gadgets suggested by our readers and published each month in HOME MOVIES.

Beginning this month, we shall submit to this manufacturer, the names and addresses of all amateurs whose ideas are published in these columns.

There may be gold in that idea of yours! So get busy—perfect it—then send us a letter describing it together with a photograph or sketch. Should it be of interest to the manufacturer, he will communicate with you direct.

Focusing Idea

One of the drawbacks to more frequent home projection of movie films is the amount of time and trouble required in setting up projector, assembling the screen, and finally checking up on sharp focus before starting the show. To remedy this focusing problem, I have spliced three or four frames taken from miscellaneous old titles into the middle of my leader, so that I can check on my focus in advance of running my films. The film is threaded so that one of these frames rests in the projector gate. I flash on the projection lamp long enough to adjust the lens, then start my show.—*Darwin Wilson.*

Film Spooling Aid

Users of positive film who load their own camera spools in a safelighted darkroom will find threading of narrow camera spools will be much easier if edge of the film slot in the core is painted with a thin white stripe, and also if a white stripe is painted on the side of the spool indicating position of the slot. The white lines are easy to see in the dim glow of a red safelight.—*Oscar Nelson.*

Film Clip

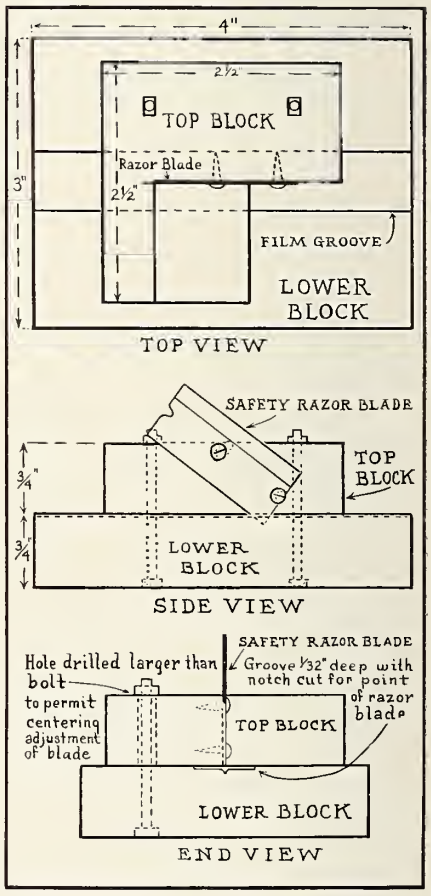
A simple means of keeping reels of exposed film from unwinding can easily be made from the spring of an old alarm clock, usually available from your son's or little brother's toy box. Cut pieces of the spring in lengths corresponding to the circumference of your roll of film. This can be determined by measuring the roll with a length of string. These sections of clock spring retain their natural curl and may be sprung into place over the film, preventing it from unwinding. To eliminate possibility of scratching, file off rough edges of spring and bend up the ends slightly. —*Ward H. Butcher.*

8mm Film Slitter

An accurate tool for slitting double 8mm film into single 8mm widths may easily be constructed from simple materials by any amateur.

As shown in the accompanying sketch, the only materials required are two hardwood blocks, two bolts, two wood screws, and a safety razor blade.

The lower block is grooved the exact width of double 8mm film and about 1/32" deep. The upper block is partly cut away, as shown, to permit fastening razor blade in exact center of the groove. The upper block is bolted securely to the base and the holes, through which the bolts are fitted, are made slightly larger to permit adjustment of the razor blade.



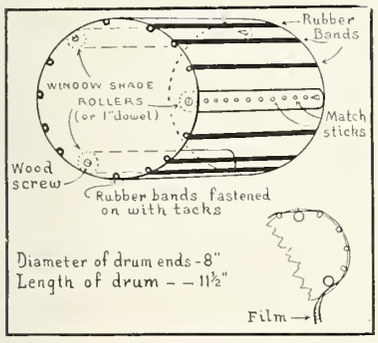
There are no moving parts. To slit double 8mm film, simply cut a narrow "V" about 2" long in the film to permit threading it into the groove, then pull the film through. Before slitting a full roll of film, make a few tests with pieces of scrap film—16mm film will do—to make sure film is slit exactly in the center. Any difference can be adjusted by loosening bolts and moving top block as required.

—*Herbert C. Fischer.*

CINE WORKSHOP . . . gadgets, tricks and short cuts contributed by Cinebugs.

Slack Control

I recently built a film developing drum following ideas given in HOME MOVIES, but found that after the film was put into the developing solution, it stretched and became loose on the drum. To overcome this I made a drum as outlined below which keeps the film taut at all times and eliminates all danger of scratching emulsion. The dimensions given herewith are for a drum that will accommodate 25 feet of 16mm film.



Cut out two round pieces 8″ in diameter from ¾″ lumber. From the solid sections of window shade rollers, cut three 10″ pieces and sandpaper smooth. Next, drill small holes in these pieces in a horizontal line 16mm width apart and insert short lengths of match sticks or dowels. These will prevent film from creeping sideways and damaging the emulsion.

Fasten the three sections of rollers between the two drum ends, as shown in the sketch, so that the edge of the drum ends extend about ¼″ above the roller surfaces. The entire drum may then be painted with Kodaloid or similar acid-resistant paint.

Now, between each of these cross members place, equidistant, four rubber bands about ¼″ in width, fastening the end of each band over the edge of drum ends with rustproof tacks, as shown. The rubber bands should be just taut enough to prevent sag. When the film is wound on the drum, it should be drawn sufficiently to cause the rubber bands to flex inward slightly so that when the film stretches during development the natural tendency of the bands to return to normal position will be sufficient to hold the film firmly in place.

—Claiborne B. Robertson.

Shutter Stop Open?

I have a single 8mm motion picture camera whose shutter stops in open position as I release the camera starting button. This results in an exposed frame that causes an annoying flash on the screen during projection.

To remedy this, I did not want to cut out these frames, so I painted them opaque with india ink and these frames pass through the projector unnoticed.—*Joseph Doczy.*

Sound Mixer

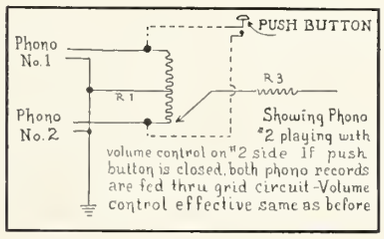
I have read with considerable interest your articles on adding sound to Home Movies, and as I have been doing this very thing for some time, I was especially interested in Mr. E. J. Wilson's article on page 101 of the March, 1939, issue of HOME MOVIES.

My outfit is very similar to Mr. Wilson's and I wish to suggest an improvement which makes this system a little more flexible. Using the same pick-up volume control circuit as Wilson's and by adding a push-button across the "hot" side of each pick-up, as shown in my sketch, one can, at will, blend in sound effects from one turntable to the other.

For example, where soft music is being played and suddenly a train with a puffing locomotive looms across the screen, by using a suitable sound effect record, the thundering sound of the locomotive can be mixed in with the music by simply pressing the push-button and without increasing the volume level.

Incidentally, special sound effect records are available from several sources, particularly RCA-Victor, from whom the locomotive sound effect record—No. SE-7—was obtained.

—Al Anderson.

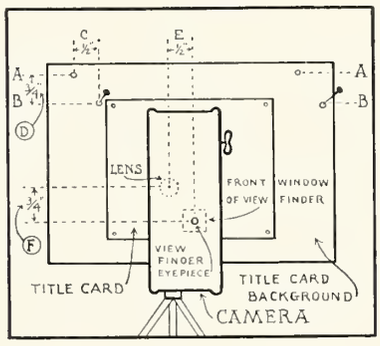


Centering Titles

Recently, one of your readers asked for advice on how to accurately center his titles. The accompanying sketch shows a system I have used with my Keystone 8mm camera and which may be used with practically any cine camera—8mm or 16mm.

First, determine the exact dimensions of the difference in the positions of the *center* of your camera lens and the *center* of your view finder. Now, regardless of the size title card you may wish to use, make a master title board or background of substantial cardboard, approximately eleven by fourteen inches. With utmost accuracy, drill or punch two holes, as shown at "A", and two holes, as shown at "B". The dimension, "C", should conform with your predetermined dimension at "E", and the dimension, "D", with that obtained at "F".

Next, hang the background on a wall in front of your camera, suspending it on nails driven through holes "A". Make sure top edge of card is level. Then, line up this card squarely with your camera through the view-finder and, after setting your camera firmly to prevent its being moved, remove background from nails and



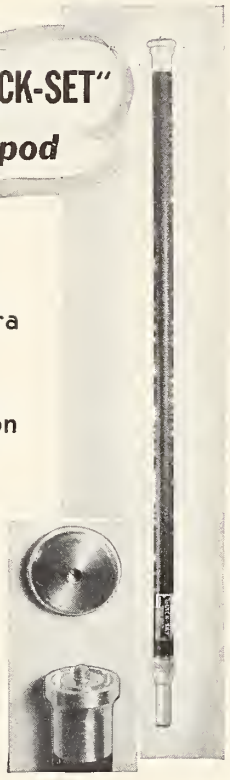
rehang it, using holes "B". Thus, the center of this title card background will be in accurate alignment with your camera lens.

If you wish, use a piece of light veneer board for the background which will insure position of nail holes remaining constant. A supplemental title card holder may then be attached in the exact center, or your title cards may be held in position with clips or thumbtacks.

—Palmer McKinney.

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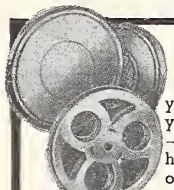
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Documentary Film Idea . . .

• *Continued from Page 277*

clothes, boots or arctics, grub, and a bed roll if you want to follow the herd all the way. Of course, you can get a lot of effective shots by simply working from your car as far as you can penetrate into the back country, but to do the job right, plan to go all the way.

When the herd is ready to move, a complete camp outfit—tents, stoves, bed rolls, and food—are loaded into a truck or "sheep wagon." Always the herd starts to move at dawn and is driven ahead until the heat of the day makes further travel impractical, and a shady spot is located for camp and rest. Late afternoon finds the herd on the way again. The camp outfit keeps ahead of the herd, so that as night falls, they make camp for the night, and all is ready when the sheep and herders arrive at the camping spot. A herd can move ten miles a day in good weather and in favorable country, but five miles is considered good with a herd that is unfamiliar with the country or when weather is bad.

"Pack up" scenes are important to your documentary film and it is well to try and get mountains in the far distance at the start, and build up your approach to them as you go along by increasing the importance of the mountains as your backdrop.

Be sure to get closeups of the animals' heads and of the masses of feet as they plod along the dusty road. These should be taken at the start, as later on the herd spreads out, making it difficult to get natural moving mass shots.

The routine is much the same each succeeding day until the herd enters the National Forest. Here, all heads must run into the Government inspection and counting pen. The pen is usually divided into two sections with numerous closeups and angle shots such as shooting down on the backs of the mass of sheep as they attempt to crowd through the runway, head on shots—at a low angle—as they come out, and many others. Often the sheep leap into the air as they emerge from the runway, and as this makes excellent filming material, this action can be assured by placing a stick or large stone at the exit so they will be forced to jump over it.

Closeups of the Ranger, his counting device, and other things pertinent to the immediate progress of the migration, are important to your film. The counting corral is, perhaps, the only opportunity that will be afforded you to get real human interest closeups of the sheep as they stand around with seemingly dazed expressions. If you are patient you can get quite close to them. And so marked are the facial expressions of some of the animals that a film record of them is sure to make a hit with any audience who views your film.

After the sheep leave the Government corral, the road will probably lead to the mountains where you will find your best scenery. Your mountains will soon be so close at hand that it will be advisable for you to use your wide angle lens in order to keep the tops and the distant peaks within the scene. As you go on farther up the valley, you will have to watch the direction of the sun as some of the filming locations will be better in the morning light than in the afternoon. Once the drive starts, there are many herds on the road, so you can always find one at the right place at the right time for filming.

As the ascent of the highlands is begun, the weaklings in the herd begin to straggle behind. You will probably be able to get interesting shots of a shaggy old ewe limping along, or a lamb faltering and stumbling along, nearly exhausted. Eventually some become too weak to keep up with the herd, and they will be assisted by the herder who will carry a lamb under his arm awhile, place it in the "sheep wagon" until it recuperates, or perhaps make a sling of his blanket and carry it on his horse. Here are opportunities for vital human interest shots—the "meat" of your celluloid story.

Other filming opportunities are presented at noontime where often the camping spots are selected along side of a picturesque stream. Be prepared with your camera as the herd comes down to the stream to drink. Back at the camp, you can get shots of the

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a narrow runway between. Each animal must pass through this runway to be counted by the Ranger on duty. This is a swell opportunity to get meals being prepared, and of the special preparations made for feeding the sheep dogs. You'll find the cook flipping flap jacks in the air with the dogs looking on with a hungry look on their faces. Perhaps in another corner of the camp, a sheep herder will be shaving—removing several days growth of beard.

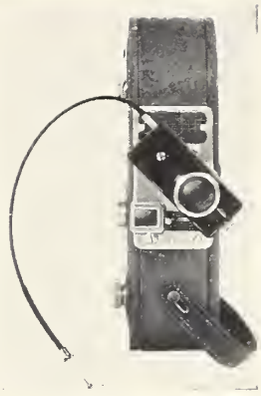
Scenes of the herd resting in the shade will be very effective and the dramatic feeling of your story can be increased with bold closeups of the sheep at rest, panting, or nuzzling one another.

As the herd goes further into the timber country, there will be losses from night attacks on the herd by coyotes and other animals. A shot of mutilated carcass the next day will tell this part of your story. Here, too, the dogs become more important to the herders, keeping the sheep closer together, and preventing stragglers from becoming lost altogether. You will now have the opportunity to get shots of the sheep dogs in action, responding to the herder's signals and dashing about keeping the sheep in line.

The base of the Big Divide soon looms in sight and the herds try to make the base of the mountain by nightfall, to rest for the final leg of the rugged ascent which will start before daylight in order that the top may be reached before the sun softens the snow.

The real struggle of the herd to reach the top can best be emphasized with shots from behind as the animals climb slowly upward. Then again, a shot well in advance of the herd, higher up, so that a vast panorama of the lowlands may be included in the background. As the herd nears the top, be sure to work well ahead in order to obtain the most effective shots of the animals crossing the snow, and don't forget your filters! If there is a Forestry Service sign at the summit, try to work this in with your scene of the sheep crossing over prior to the descent. And now from the top of the divide, you will be able to see down in the Green Pasture country and this should provide some of your most important shots, especially if you are filming with Kodachrome. As the sheep start down the slope, you will make shots of fitting scenes for the close of your story. Follow the herd on down to their first camp in the valley below where closing shots may be had of the herd, belly deep in—Green Pastures!

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Tie Up Those Vacation Shots!

• *Continued from Page 276*

out — A clever ending sure to get laughs from any audience!

We must remember that audiences accustomed to viewing theatrical pictures, unconsciously compare the quality of amateur films with those they see in theatres. So it is up to the amateur to overlook no bets in making his films as interesting as possible. If you will carefully study theatrical Newsreels, you will observe that even they have continuity. The scenes composing each news item tie in with each other. It is part of the newsreel cameraman's job to get shots that will tell the story. And he must, because the home office is seldom able to make "tie in" shots for his material afterward.

Another idea, which we observed in a film recently submitted for review, could be used very nicely to tie together random travel and vacation shots. The opening scene showed a girl writing a letter. There was a closeup of the letter as she writes—"We spent our vacation at the 'Bar X' Dude Ranch in Montana—" Then followed shots showing their arrival at the dude ranch, getting out of the car, and etc. As the film unfolded, showing what they did at the ranch, the cowboys, their friends, and etc., these were explained by occasional closeups of the letter as the description or explanation was being written. The film was 400 feet in length and these novel titles were judiciously used. We thought the picture ended rather cleverly too. Instead of the customary "The End" title, the closing shot shows the letter being folded and inserted into the envelope. The scene fades out as the postage stamp is being placed on the envelope.

Many of you, of course, will start out on your vacation or week end trip with definite filming plans. Some of you will carry carefully written scenarios and sally forth bent on some really serious cinefilming. If you are one of such amateurs, ready to graduate to planned scenario shooting, then you will probably find the following scenario, titled "Caught Short," submitted by Joseph Caloia, the very plot you've been looking for.

Particularly suited to summer and vacation filming, it requires only the generally accessible location of a public bathing beach or the seashore, and a few of your friends—no elaborate preparations or properties. The story offers wide latitude for elaboration and presents many opportunities for the filmer and the actors to achieve professional results. It calls for but twenty-eight shots, and even if you elaborate a little — touching up the story with an original shot here and there—the film outlay will still be quite nominal. Here it is:

"Caught Short"

1. Long shot of beach . . . the usual large crowd, bathers, umbrellas, surf in background, etc. . . . cut to

2. Medium shot . . . of umbrella with man and woman underneath on blanket in bathing suits . . . lady reading magazine . . . man asleep . . . cut to

3. Close-up . . . woman's hand showing wedding ring . . . cut to

4. Medium shot . . . woman finishes reading magazine, starts to yawn . . . cut to

5. Close-up of woman (who is the wife) yawning . . . she turns and looks at husband . . . cut to

6. Close-up of husband sleeping . . . partly on blanket and partly underneath . . . cut to

7. Medium shot . . . wife takes a light rope or heavy string from purse and begins to tie end of rope to ankle of husband . . . cut to

8. Close-up of wife's hand tieing rope around ankle of husband . . . cut to

9. Medium shot . . . wife ties other end of rope to her ankle and covers length of rope with blanket (so husband won't know he's tied when he awakens) . . . wife then lies down and goes to sleep.

Fade or wipe (lapse of time).

10. Medium shot . . . husband awakens, looks at beach crowd . . . cut to

11. Long shot . . . pretty girl in bathing suit, walking aimlessly along water's edge . . . stops opposite husband and wife's umbrella . . . cut to

12. Medium shot . . . girl puts on bathing cap and looks in general direction of husband . . . cut to.

13. Close-up . . . of husband . . . he sees girl, waves hand . . . cut to

14. Medium shot . . . girl waves back . . . cut to

15. Close-up . . . husband winks at girl . . . cut to

18. Medium shot . . . girl motions with hand for husband to go in swimming with her . . . cut to

19. Medium shot . . . husband looks puzzled, then looks at wife . . . cut to

20. Medium close shot . . . wife sleeping . . . cut to

21. Medium shot . . . girl still motions with hands . . . cut to

22. Medium shot . . . husband gets up and goes toward girl . . . cut to

23. Read medium shot . . . husband stumbles on face as end of rope is

25. Medium shot . . . wife awakens, starts pulling husband in . . . cut to

26. Close-up . . . of wife, as she pulls husband in; she says, "Well, Henry, all the fish are not in the sea, are they, dear?" . . . cut to

27. Medium close-up of husband . . . on sand, being pulled by wife . . . sheepish grin on face, as if to say "I guess they aren't" . . . cut to

28. Medium shot . . . of girl bending over with laughter . . . fade out.

There won't be any continuity problems awaiting you when you start to edit this film. It's nicely balanced with medium and close-up shots, and the whole tie in nicely together to form a complete and amusing story. It is one of the best examples we have seen of a script that is just as easy to shoot as making ordinary random shots. And it's a swell incentive to get the gang together for an outing on the Fourth or the following week end!

How To Animate

• *Continued from Page 280*

of which operates the mechanism and assures smooth action and even exposure.

After all of the cells have been photographed and a print of the film has been obtained and subjected to the initial cutting, another staff prepares to score in the dialogue and sound effects. You will see the film being projected a number of times, as the sound department rehearses and revamps the dialogue. Members of the sound staff are shown testing various sound and noise makers for just the desired effect called for in the picture. You see, in making an animated cartoon, the picture is made first and the dialogue and sound is dubbed in afterward.

When the sound director o.k's the dialogue and sound effects and these have been so timed that they fit the action perfectly, the sound score is made. In this film you are taken right into the sound department projection room. The film is projected on a screen. Musicians, dialogue artists, and sound effect men stand before microphones—much the same as in a radio broadcast—and, at the right moment, they "do their stuff" so to speak, producing the sounds and speech required.

There is much to be gained regarding the modern technique of animated cartoon production in viewing this film, and amateurs who are interested in this phase of cinephotography should make it a point to see it. This film is available from the film rental libraries of the Bell & Howell Company, and is a worthy subject for screening at any club meeting.

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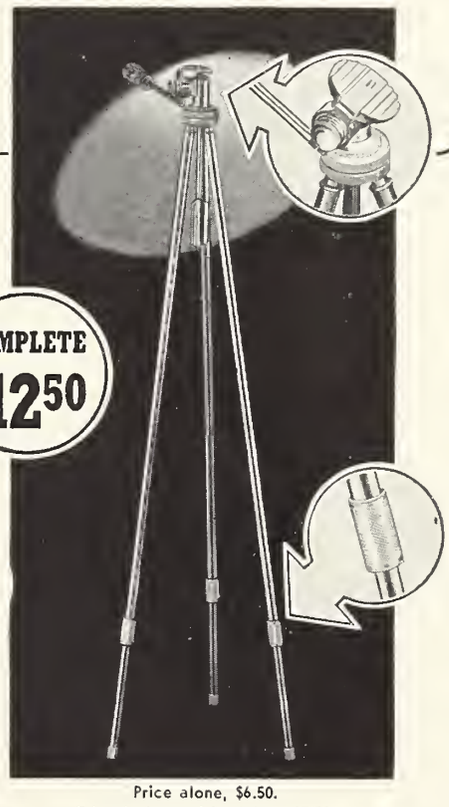
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Movie Of The Month

• *Continued from Page 275*

clear and crisp, showing every detail of the intricate mechanisms as they function during the dialing of a telephone.

His lighting of the scenes is above average with the exception of one, which was taken in an apparently very dark chamber where the system's storage batteries were stored; but this was undoubtedly due to lack of adequate lighting equipment for the conditions encountered.

The film opens with an explanation of the switching apparatus operated by the telephone dial. The mechanism of the dial itself is shown in vivid closeups. Orr explains, with more closeups, the construction and operation of a simple make and break switch—the basic principle of the telephone dial. Then he shows the switching apparatus of the telephone system. There are closeups of all of these units with cutaway shots of each cleverly conceived and dissolved into the scene. And these dissolves are a distinct credit to the film and to Orr.

He has shown the complete switching operation from the moment the telephone receiver is lifted and the dialing of a number begins. With more crisp closeups we are shown distinctly how, when number "9" is dialed, the switching apparatus moves nine steps to form the proper contact. At once you understand how it is almost impossible for you to get a wrong number unless you dial it yourself!

Further along, there is a series of excellent animated shots which amplify this switching explanation. This is followed by, perhaps, the most professional bit of photography in the entire production—a double and triple exposure which were undoubtedly made with the Cine Special camera.

One of the closing scenes shows a man seated at his desk dialing a number. Double exposed in the center of the scene, is a closeup of the switching mechanism in action. Then the triple exposure—another man enters the scene from the right to answer the call on his telephone, completed by the switching mechanism and the dialing of the first man in the scene.

Mr. Orr cleverly conceived this shot to show the entire dialing operation and the result in one scene —a fitting climax to his thoughtfully prepared and produced film.

In awarding Orr's production the July award of "The Movie of the Month," we know there will be other awards coming to him for his fine efforts—the plaudits of his friends and associate cine filmers who may be privileged to view a screening of "Behind the Dial."

Gadget Leads Double Life

• *Continued from Page 278*

do not have to lay down the movie camera and unpack the still camera. One day in the field with this outfit convinced me of its worthiness and opened up a new and interesting angle to amateur photography. In the professional studios the still camera man is an all important individual because it is he who shoots stills of the action on the set and these pictures are used to sell you and me on the motion picture and are usually posted in the lobby of the theaters and to illustrate the magazines. Still pictures do play an important part in connection with movies.

To use the still pictures for photographic backgrounds for our titles is simple with this equipment, and we have two methods to follow. If we are using color film in the movie camera then we recommend that you use color film for titles, that is, for this particular system or method. The stills from the small cameras are now being returned to us as 2x2 slides already for our purpose. The frame which will be furnished by the manufacturer of this equipment will accommodate both the regular title cards 2¼x3 and the 2x2 slides. The auxiliary lenses will fit the filter mounts as illustrated, and one lens will be used for the 2x2 slides and another for the larger title cards. We insert the 2x2 slide in the frame and move the frame along the rods to a predetermined distance from the lens. We insert the proper lens in the filter mount, illuminate the 2x2 slide with a No. 1 white photoflood if we are using Type "A" Kodachrome or a No. 1 Blue photoflood if we are using regular Kodachrome, or of course we can use daylight, preferably the North sky, because then we are sure of even illumination. We should use comparatively new photofloods if we want the color values to be absolutely correct. Photofloods which have been used an hour or more are not entirely satisfactory for correct color rendition. This is especially true of those which have a 2½ hour life rating.

After we have photographed the slide we can rewind the film and use the larger frame area for our title card on which we have written or printed our title in white ink on black cardboard. Railroad board, as it is known to the paper trade, is the best for this purpose. Do not illuminate the title card with too much light as the white letters will record more easily and there will be no reflected light from the black card to destroy the color or detail of the slide. We would suggest that you print your title over that portion of the picture which will not mar the artistic composition of the still photograph. You can easily select that area of the slide by viewing it before printing the title. The 2x2 slide is automatically centered before the movie camera's lens as is also the larger title card. There is a centering disc to be used in the filter mount which will assist you and it makes centering a pleasure. There is nothing to worry about.

If you have a projector for our 2x2 slides, there is another method of making beautiful titles more economically. You can make your title in the regular way, using the same equipment and using positive film if you wish, which, of course, is much cheaper and you can process this yourself by straight development as a negative. Black letters on white background will appear as white letters on an opaque background on the screen. These titles can then be spliced into your colored films. We set up our 2x2 slide projector along side of the movie projector and project any picture we wish to use and run the movie title over this picture. We can by this method change our backgrounds at will and save the expense of color movie films for titles. This will give us the same effect as double exposure on the movie film itself.

If we desire colored letters instead of white on the screen, these can be easily obtained by simply using any colored transparent material over the lens of the movie projector. This in no way effects the colored picture because no light is passing through the opaque portion of the title film. We can fade out the still projector as we reach the end of the title or we can just turn off the switch. In our movie theaters so often interesting backgrounds are projected onto the screen while printed announcements are projected from another projector, and sometimes these backgrounds are projected for the titles of the feature pictures, so again we are duplicating or enhancing our films with professional effects.

Another use for the equipment illustrated, and one which will be soon developed, is the Bug-O-Graph. Please



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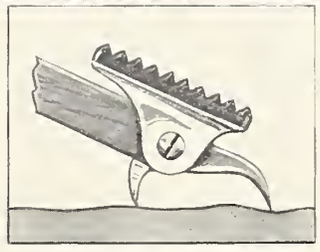
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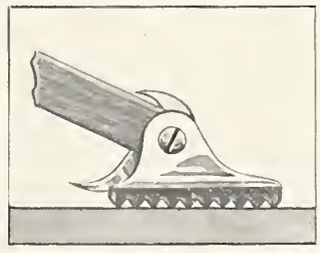
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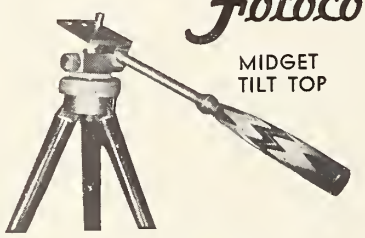
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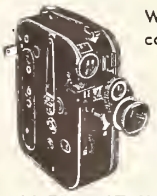
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don't laugh because when you see your first yellow jacket or beautifully colored bumble bee busily working in a flower on the screen in colored film or a nice green worm sticking its head out of an apple, you will applaud your own work and rush around to find more subjects for your Bug-O-graph. This opens up an entirely new field for the amateur movie maker, and it's so easy with the proper equipment—but more about this in another article which will follow shortly. Telescoping rods and various sized mattes and a series of auxiliary lenses for the filter mounts which can be changed in a few seconds and centered automatically, will give you equipment especially designed for this new and interesting field of endeavor. Trick filming, time lapse photography, ultra closeups, microphotography—all of this is possible with the aid of these new gadgets. And this is the field that is interesting more and more amateurs every day. Just the filming of insects and small animals with these new attachments will provide you with months of work—and fun—with your camera.

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Optical Printer

• *Continued from Page 281*

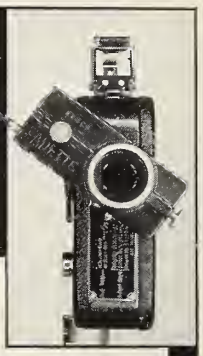
shaft must have a two to one ratio. To hook up the 8mm projector, remove the knurled starting knob and slip on shaft "J" which should be machined to fit the projector shaft.

The speed of the main shaft will control the amount of light required to make the print. For example, the main shaft turns at 150 RPM. In reducing 16mm film to 8mm, I use between 50 and 60 volts on the 100 watt lamp in the 16mm projector, depending upon the density of the film. The lens setting will average between f:11 and f:22. With a little practice, one can take a film that is over or under exposed and make a normal print simply by shifting the adjustment lever "E". At this speed (150 RPM) printing or reduction of a 400 foot roll of 16mm film will take about 40 minutes.

To use the printer, in reducing 16mm film to 8mm, the 16mm film must be wound on the top reel so that titles and pictures will be right side up and run through the projector end first. The 8mm raw film supply is mounted on the bottom reel of the 8mm projector and threaded up through the gate to the top reel. The takeup belt is switched to the top reel.

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By placing a piece of white 8mm leader stock in the film gate and lighting the 16mm projector lamp, focusing and adjustment of the picture image on the 8mm film is accomplished. This focusing operation will not buckle nor burn the 16mm film because of the low intensity of the light resulting from the reduced voltage used.

The gears on the main shaft should be set so that both films advance at the same time—the 16mm film going down and the 8mm film going up. By shifting the gears on the 16mm projector the 16mm film can be made to travel the same direction as the 8mm to produce reverse action. Dissolves and fades can be obtained by opening or closing the diaphragm lever "E" as required, or by raising or lowering the light voltage. Lap dissolves can be made by closing the diaphragm entirely and winding back the film the required number of frames. Stop motion can be produced by putting the gear in neutral position on the 16mm projector and permitting the 8mm film to advance. Fast or slow motion can be obtained by changing the gear ratio.

There it is, amateurs—and Cinebugs! Go to it! If there are any further details you need, you may consult the writer in care of HOME MOVIES.

Here's How Sound Recorder Operates

• *Continued from Page 284*

sprocket hole of the film. With very few exceptions, it will be found that most projectors will need an accessory spool rotating freely from an arm attached to the projector. This serves the purpose of guiding the film while at the same time it feeds the film to the upper sprocket of the projector in such a way as to present the greatest number of the teeth to the film perforations. If you will look back at the picture in the first article of this series you will find what is meant by the above.

Projectors having only one sprocket are quite a problem. They offer but two or three teeth at a time to pull the film with. With care in the placement of the accessory roller on the projector and avoiding of too much weight in recording, they may be made to work satisfactorily.

Following the writing of the last article it was found that if the film track on the recording drum is made of brass which has been chrome-plated, it is possible to record with nothing under the film but the chrome-plated brass plate. This gives better reproduction of high notes and greatly lessens the pull necessary to move the film under the recording head. It was also found that by adding a rubber surface to the cylinder of the stabilizer, a much more constant film travel was obtained. An ordinary rubber finger cot will do.

To record: connect the output of the amplifier to the pick-up head used as a recorder (be sure and use shielded wire in doing this). Next, connect the microphone with the input of the amplifier. On tapping the microphone or whistling into it, the needle of the recording head should vibrate markedly. Do not try to record using a whole reel of film until you have the outfit working satisfactorily, but use, instead, a loop about ten feet long (20 feet of film) so that you can run it over and over again until the best results are obtained. Of course you must move the recording head so that in recording you do not record twice on the same sound track. In playing back you can run one sound track for hours if you wish. By using the loop, you can try at different weights for both recording and playing back as well as different needle angles and different speeds. Make each track speak for itself by putting into it in speech the conditions under which that track

Movie of Month

• Each month the Editors of HOME MOVIES select the best picture sent in for analysis and designate it "The Movie of the Month." This movie is given a detailed review and a special leader is awarded the maker. The movies given this honor to date are:

DECEMBER: "Youth," produced by A. O. Jensen, Seattle, Wash. An 8mm picture 400 ft. in length.

JANUARY: "Destiny," produced by J. Frederick Morrison, of Long Beach, Calif. A 16mm picture 800 ft. in length.

FEBRUARY: "Insomniac," produced by M. R. Armstrong, Los Angeles, Calif. An 8mm picture 200 ft. in length.

MARCH: "Today We Die," produced by John Wentworth. A 16mm picture approximately 400 ft. long with musical accompaniment.

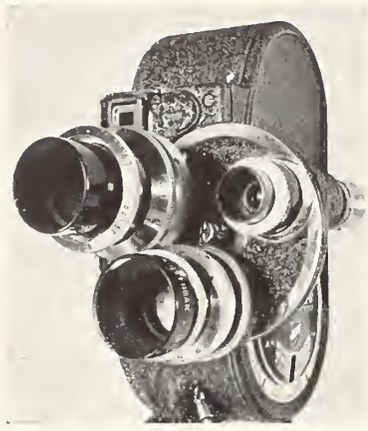
APRIL: "Chicagoland," produced by Theodore Shaw, Chicago, a 16mm picture, approximately 400 ft. long.

MAY: "Africa," produced by Mrs. Albert Heekin, Cincinnati, 16mm picture approximately 900 ft. long.

JUNE: "Alaska Cyclorama," produced by R. C. Denny, Fresno, Calif. 16mm picture approximately 800 ft.

JULY: "Behind the Dial," produced by Robert C. Orr, Mt. Kisco, N. Y. 16mm. picture approximately 400 ft.

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was made, something like this: "Film speed of 16 frames; recording with weight No. 1 (or No. 2, as the case may be); using steel needle at 'X' angle and speaking in a moderate tone with the mouth three inches from the microphone, holding the microphone sideways."

On playing back, each of these tracks will tell you just what you had done in the recording of that track. Thus, you will, in a very short time and with very little expense for film, be able to arrive at the best result.

In playing back be sure that the recording head is counter-weighted so that it barely presses down on the film track. Also, be sure that the recording head, now used as a pick-up, is connected through a shielded wire to the microphone input of the amplifier. To get the best volume connect the pick-up to one of the low impedance windings of the universal output transformer and the high impedance winding to the microphone input. The accompanying illustrations may help you in designing your recorder. The author will be glad to answer any questions addressed to him in care of Home Movies.

Titling Ideas

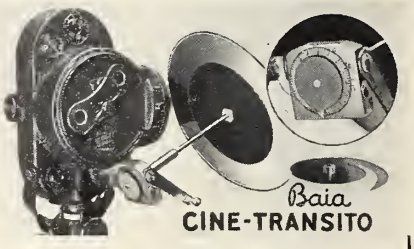
• *Continued from Page 279*

over the negative. Those who use printing presses for their titles can print the wording on cellophane.

We occasionally get inquiries concerning background projection for duplicating purposes. The usual difficulty in this type of work is securing a material for the screen which will be fine grained and also transmit a great amount of the light. Mr. Russell Terrill of Wichita, Kansas, writes: "The best material I have yet found is a piece of ground celluloid. It is much finer grained than ground glass and the extra amount of light passing through it is much needed." He says he mounted an 11" x 14" piece between two panels of glass and it fits in his titler groove perfectly.

Workers trying for white, contrasty titles on reversal film, when using a typewriter and white ribbon, have often found that the letters usually photograph gray due to the large amount of black showing through the white letter—even when several impressions are made with the key. Russell Bobzin of Des Moines, Iowa, says he has solved this puzzler through the use of white carbon paper. "Of course black paper is used," he writes, "and the white carbon paper is placed over it when typing. The ribbon of the typewriter is disengaged so that the key does not strike the ribbon, but

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over it. I have tried several kinds but that sold under the trade name "Panama" gives me the best results."

For those of you who plan to start your summer vacation film with a map, Mr. Edward A. Johnson of Brooklyn, New York, has a novel idea. "Since the map I wanted to use to trace my route was too valuable to cut, I had to think up another method of using it. The route was of such a nature that a straight scroll could not be used, so I hit upon the idea of fastening the map on the side of the house in full sunlight (I was using outdoor Kodachrome), and let the camera do the 'scrolling'. I placed the camera in the titler, placed the easel squarely over the starting point, and moved it slowly along the route we followed. I found it much easier to move camera, easel and all, than try to move the map behind the easel and keep the journey in the field at all times." But the most interesting part, we think, is where Mr. Johnson fastened a black paper arrow onto the easel in such a way that it extended to about the center of the title field. Thus the arrow, as it remains perfectly still, points out the journey and the stops of interest. However, we should have used a colored arrow, when color film is in the camera.

Mr. John L. Young, of Los Angeles, comes forth with another stunt which should give perfect results for everyone. "To carry out the idea of my theme 'Our Adventures on Wheels', I conceived the idea of having the titles spin. To accomplish this I removed the guard from an electric fan and taped the title board securely to the blades. As I ran the fan I started the camera, then stopped the fan long enough for the title to be read. Then I started up the fan again. As soon as it was spinning I stopped the camera, changed to the second title, and proceeded as before. The effect is that of a changing title as the title spins, or sort of a lap dissolve without any fading at all."

Then, after enough footage has been exposed, the fan can be started. When projected, the film is turned end for end and the result is that of a spinning title slowly coming to a stop.

Let us again take this opportunity to invite all our readers to send us their favorite titling stunts in order that we may pass them along to other amateurs. It is through this change of ideas that we are able to broaden the scope of our hobby and enjoy it to its fullest. Even though the idea may not be original with you, no doubt there are many workers who have not heard about it, and who will find it useful. Since one picture is worth a thousand words, send along an illustration or drawing whenever possible.



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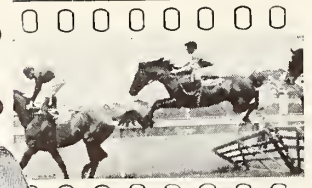
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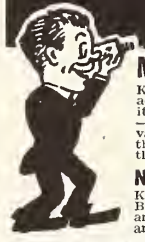
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Tell Me—How I Can Improve My Film

• *Continued from Page 283*

and also shot where lamp shows in grocery store scene. Editing otherwise good.

Equipment: Eastman f:2.7, Besbee Titling Set, three No. 2 Photoflood lights, Exposure meter and tripod.

Head Aches
300 ft. 16mm W. E. ★ ★ ★

We find a cinefilmer deciding to make a scenario picture. He phones a friend. The friend and his wife the next morning are seen driving to a cabin in the woods where they meet the first man. They plan their script. They shoot the first scene of their scenario—man eating breakfast. His wife burns the toast and they quarrel. Then we see them shoot the next scene where she is taking poison as an aftermath of the quarrel. Their dog walks into the scene, causing the scene to be remade. The next scene is a love scene. We find camera behind lights, and dog again found chewing on the electric cord. There is a short circuit.

Next, man is editing film. Clock indicates three in the morning. Towel wrapped around head indicates he has a headache. He goes to get a drink. While gone the dog finds a loose end of the film and starts chewing the film until it is all off reel. Man falls back in chair in faint when he discovers damage and the dog comes up and licks his face. Fade out.

Photography: Great many interior shots which were well exposed. The set-up of the lights was interesting. Outdoor shots good. Exposure even.

Editing: Some scenes a bit too long, especially of dog licking hands, feet, etc.

Titling: Was good. But needed more, especially in those scenes in early part where picture is started to indicate what it is all about.

S. F. World's Fair
200 ft. 16mm P.A.L. ★ ★

This picture is a documentary of days preceding the opening of the San Francisco Fair and the opening day. The filmer starts from his home, a suburb of San Francisco, and with a quick pan drops into San Francisco. We see the people dressed in western costumes. Parades and then a trip on the boat to the fair itself. People looking at the sights and the highlights of the fair. The amateur kept people in picture at all times retaining interest. Most interesting part of the picture was latter part which showed the fair. Shows fellows on side-walk watching parade and supposedly swinging head with parade. However parade is going right to left and they

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1 Victor Model 3 F3.5, with case	42.50
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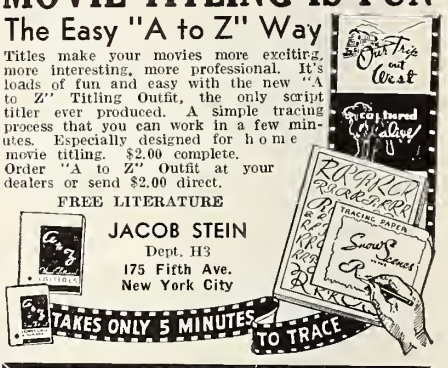
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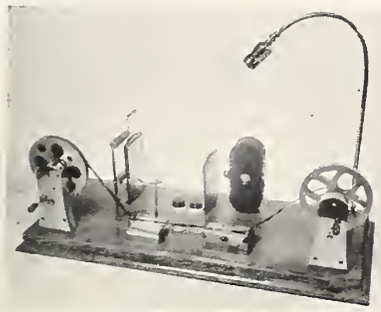
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Milfred Viewer
With Each Purchase of $10.00 Worth of Merchandise
Write for film price list and further details
Hollywoodland Studios
Southgate Calif.

swing head left to right.

Photography: Was good. Even exposure and steady camera always in focus.

Editing: Could shorten early sequences, especially parade. In opening scene, close-up of horseback rider's face is given. Can see no reason.

Titling: Was good. Hat band used for closing title was good idea. On this band as it turned to the camera we discovered the words "The End."

Indoor Circus
200 ft. 16mm. A.T. ★

This is a documentary of an amateur circus in a gymnasium. It shows the various acts as they are performed. There is an early scene introducing the director and showing a clown making up. Later the director is seen making up as a clown. The acts are shown some in close-up but most in long shots.

Photography: Unfortunately this picture was out of focus most of the time. Close-up shots could be used more frequently.

Editing: Would suggest shortening shot of director to five and not more than 10 seconds. Should suggest that one of the clowns making up be taken out of the picture.

Titling: Was okay.

Des Moines Club

• *Continued from Page 282*

Iowa. Both the still and movie groups have their own vice-presidents whose job it is to serve also as program chairman for the regular meetings. Our dues remained at $1 per year, but since the Y.M.C.A. had been so good to us, giving us free light, heat, room space, janitor service, not to mention a dark-room on the third floor, we felt we surely owed them something. With this in mind we raised our dues in 1936 to $2 a year, $1 going to the club treasury and the other to the Y.M.C.A.

That constitution was dusted off and revised somewhat to fit our new conditions. It calls for two meetings a month—one given over to discussions, demonstrations, or lectures of interest to the still camera group, and the second meeting planned primarily for the movie-minded members. Technically, our meetings open at 8 p.m. and close when the last member leaves. We usually have a program for about an hour and then spend the balance of the evening in informal discussion and visiting. We have found that as much and oftentimes more good is obtained through this "idea-swapping" period than in the formal part itself. We never discuss that constitution ex-

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No. 18 double 8mm 25 ft. $2.65; 16mm 100 ft. $1.25
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cept perhaps at the annual meeting in March when new officers are elected.

One of the outstanding contributions our club has made to other clubs came about quite through accident several years ago. Our dealer friend who had started the club, presented the group with a roll of super-sensitive film. (At that time this fast emulsion was something new.) He told us to use it in any way we saw fit. We decided to work out some sort of a scenario and assigned one member to write it up and have it ready for the next meeting.

We met early that evening, getting under way about 7 p.m. We read over the proposed scenario and in a moment the cast was selected, as was the camera man, the light crew, and so on. We shot the film, about 90 feet of it, getting through around midnight. With the remaining ten feet we shot the necessary titles, hurriedly hand-lettered by one of the members.

Thus in one evening we had completely made a photoplay, from beginning to end, including titles. At the next meeting the film was projected exactly as it was shot. Then, during the discussion part of the program, one member took scissors in hand and edited the film. The meeting closed with it's projection.

It seemed that the production of a short 100 foot scenario entirely within one evening was something quite new in movie club activity. After an article on it appeared in one of the national magazines, amateur clubs everywhere were trying it. Here in one evening club members could see a complete movie made. Cast troubles were no worry since absent members or costume changes were out of the question. So much fun, entertainment, and experience did we gain from this evening that we have since spent several club meetings in the same way. We can well recommend an evening of this type to any club.

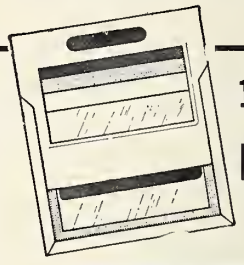
Speaking of membership, we started out with 17 at the "merger" meeting in 1935. Today we have about a hundred paid members. Our average attendance runs past the 50 mark, and our largest meeting had over 200 persons. Each year in January the club holds what we call our "salon dinner" at which time we formally open the annual salon. It is this meeting which gives us our high attendance records.

The still and movie groups have merged so firmly now that we are but one big happy family, a strong and active club, interested in discussing all phases of amateur photography, helping one another with our troubles. And, oh yes, that constitution. It's still on the closet shelf — collecting dust.

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WINNERS

in the 1939 annual

HOME MOVIES CONTEST

will be announced in the September issue of

HOME MOVIES MAGAZINE

• The increased number of entries received this year indicates unmistakably the amateur's growing recognition of HOME MOVIES' annual contest and its importance as a strictly amateur event.

• It is perhaps, the most far reaching contest ever conducted for the benefit of amateur movie makers. Entries have been received from almost every state, and many from amateur-readers of HOME MOVIES in foreign lands.

• And this year, we are privileged to have as one of the principal contest judges, the eminent Warner Brother's motion picture director, Lloyd Bacon, and sponsor of the 1939 HOME MOVIES CONTEST award—the Lloyd Bacon Trophy.

• In addition to the major award, there are six other valuable prizes that are sure to step up the movie making skill of the lucky winners.

• So—watch for the September issue of HOME MOVIES in which will be announced the winning films and the names of their producers!

FILM FOR SALE

• 16 and 8mm RAW REVERSIBLE FILM 95c per hundred, Weston 8 in lots of 400 feet, Stainless Steel processing systems. SEND for catalogue. Boyd Laboratory, Ashton, Ill.

• 8mm-16mm ARTS, BOUGHT, SOLD, EXCHANGED. Large Rental Catalogue FREE. "Clip ad and save". ABBE FILMS, 1265 Broadway, New York City.

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• HYPER SPEED 16mm PAN. $2.50 hundred feet. Non halation. Minimum order 400 feet. No processing. Innes Laboratory, Dept. L, Wood-Ridge, N. J.

• 8-16mm FILMS, all latest subjects, silent and sound, for sale—rent—exchange. Bargains in equipment. Trades accepted. Films rented everywhere. FREE illustrated catalogue (with sample ART film, 10c). GARDEN EXCHANGE, 317 W. 50th, New York.

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• Use PIN letters for simple, easy tilting as you shoot. Take your Pin Letter Tilting Set along with you on your vacation; any ordinary title can be set up in a few seconds. Basic Set of ¾ inch pin letters is priced at $5.50 at your local camera store. Write for folder illustrating the various sizes and styles of Pin letters as well as Title decorations. Mittens Letter Company, Redlands, California.

BOOKS

• HOME MOVIE processing explained in "How to Reverse Movie Film." Price 50c. Also "Movie Kinks" Nos. 1 and 2 at 25c each. Ver Halen Publications, 6060 Sunset Blvd., Hollywood, Calif.

• MOVIE TRICKS AND GADGETS containing paragraph after paragraph of interesting data for the Cine Amateur. Price 75c, postpaid to you. VER HALEN PUBLICATIONS, 6060 Sunset Boulevard, Hollywood, California.

• GUARANTEED MERCHANDISE good as new condition at bargain prices. Model 80 Eastman 8mm projector 300 watt fast F1.6 lens with case and added features of pilot light and separate light and motor control. List $97.50, sale $62.50. Demonstrater Deluxe Standard 750 watt projector. List price $89.50, goes to first taker for $72.50. Used Deluxe Victor Model 5 camera with backwind, visual focus, parallax adjustment equipped with focussing mount Hugo Meyer F2.9 lens, turret head for quick sale, $120.00. Fried Camera Co., 6154 Santa Monica Blvd., Hollywood, Calif.

• BRAND NEW 16MM BARGAINS: Several $187.50 Victor Model 22 projectors; 750 watt lamp; 1600 feet capacity. Blimp case, $119.50 each. Several $295.00 Victor Model 33 sound projectors; 500 watt, 1600 feet capacity, $195.00. You save $100.00. Other bargains. FROMADERS, Davenport, Iowa.

• De Luxe VICTOR MODEL 5 camera, back-wind, visual focus, with 2 Dallmeyer focussing lenses, 1" F2.9, and 2" F2.9. List $246.50, sale price, $146.50. De Luxe VICTOR MODEL 22 silent projector, blimp case, 1600 ft. reels, 1000 watt lamp. List $175.00, sale price $100.00. Both items are demonstrators, like new, with full factory guarantee. Satisfaction or money refunded. VISUAL EDUCATION SERVICE, 1801 Ella St., Jefferson City, Mo.

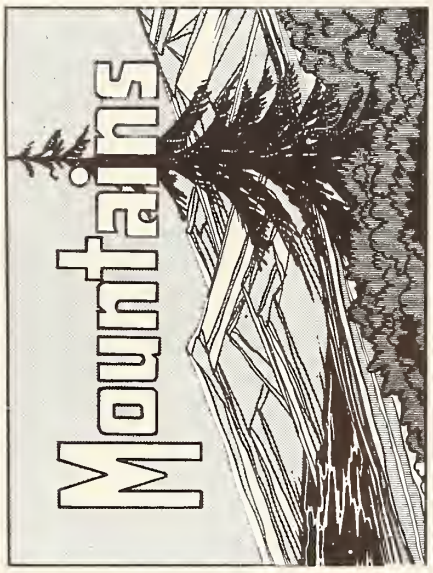
• Univex cameras and projectors accepted on 1939 Univex models. Lenses exchanged. We also carry unusual 8mm film subjects. Catalog, trade-in plan, 10c. Import-Films, 392 Elmira, N. Y.

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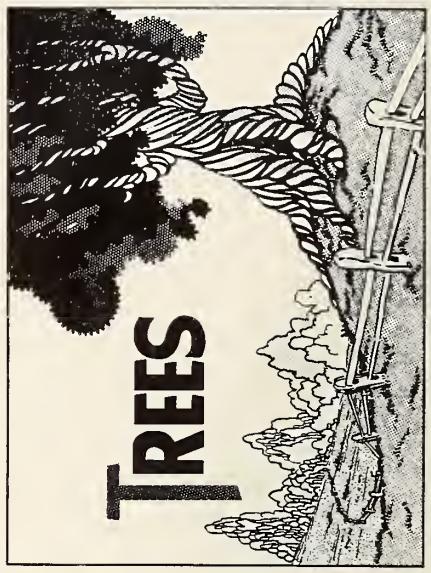
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WANTED

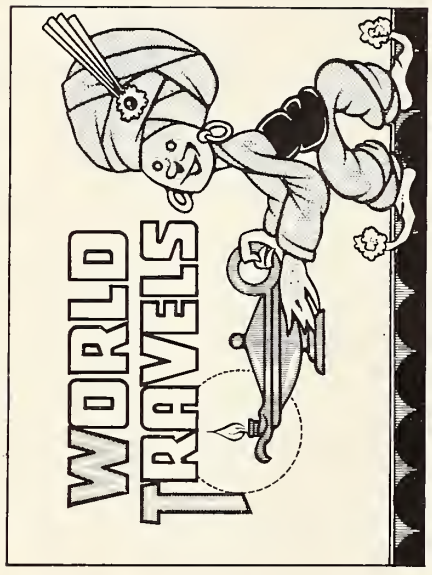
• WANTED—Used 8mm film subjects. Comedies, travel. 500 watt projector. State price and condition. H. Hanson, 1730 Rosecrans, San Diego, Calif.



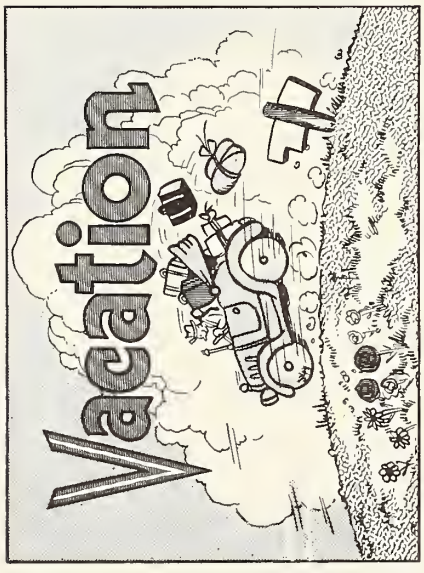


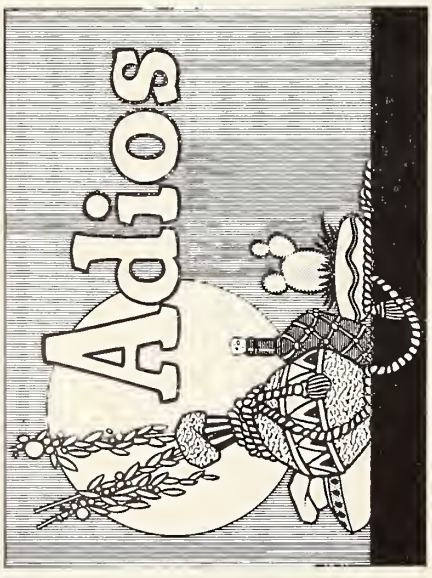














More Title Backgrounds For You . . .

• These title backgrounds are made to fit the average "typewriter" titler and are so designed they may be used with either positive or reversal film. For titlers with larger card areas, paste these backgrounds on black paper for reversal film or white paper for positive film. Ideas for other title backgrounds are welcomed from our readers.

. . . let's have YOUR idea!

AS incentive for the Amateur to get utmost enjoyment from his hobby, HOME MOVIES conducts a series of contests, offering rewards each month for reader's suggestions and contributions. These contests have probably done more to stimulate the average amateur's interest in home movie filming than any other medium. One has only to review the hundreds of complimentary letters and the many suggestions received by the editors each month to appreciate this.

●

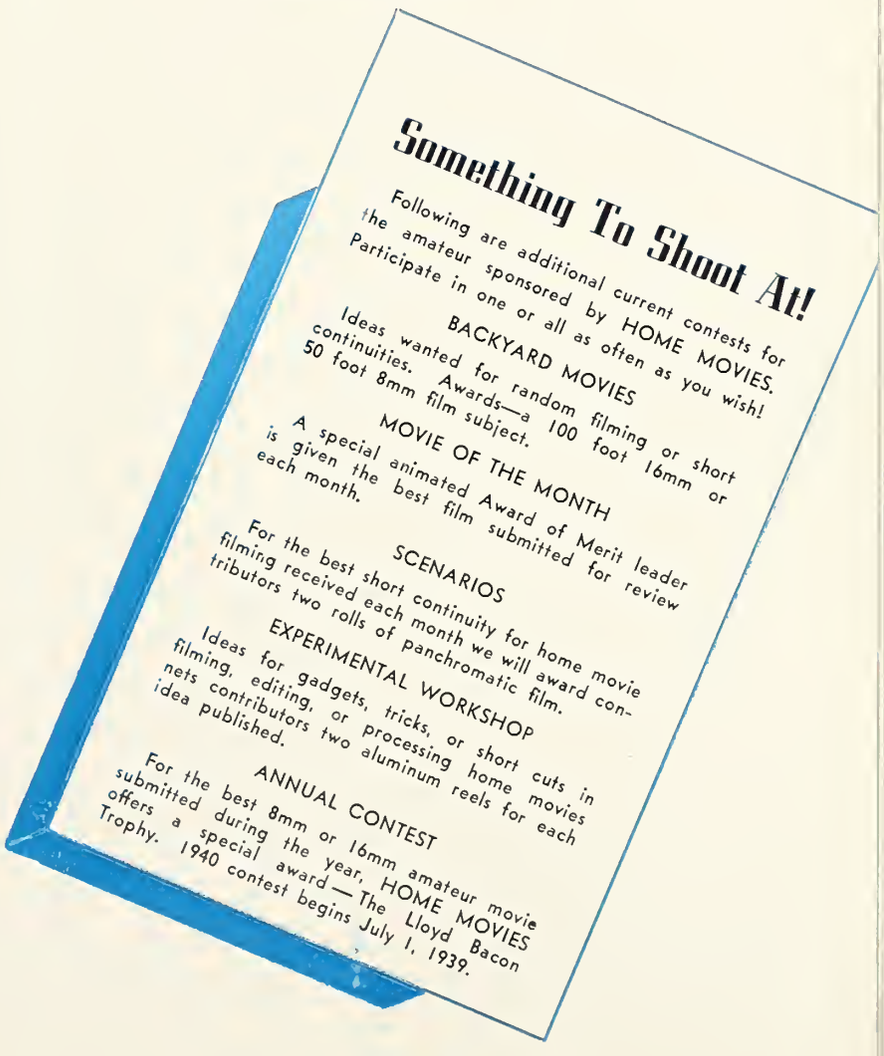
CONTRIBUTORS to "Backyard Movies", "Movie of the Month", "Scenarios", and "Experimental Workshop" have added much to the store of knowledge and pleasure of their fellow filmers, as well as to their stock of films and equipment which has been awarded as prizes for their efforts.

●

AUGUST HOME MOVIES will record the result of a new contest—"Ideas For Trick Photography". We want suggestions for making amusing films with tricks produced by filming with the camera upside down. Those whose ideas are published will receive a "Wesco Upside Down Attachment"—just the gadget for this very kind of trick photography!

THERE'S a special VACATION FILM contest for August too! Vacations afford excellent opportunities for planned cinefilming. Many of you will undoubtedly go forth with prepared shooting scripts like that submitted by Joseph Caloia on page 276. We want more of these ideas. We also want more ideas on "tie-in" shots for vacation films as described on page 276. Contributors whose ideas are published will receive awards of three rolls of panchromatic film. Here's opportunity for acquiring your vacation film supply if you'll get busy with your suggestions now!

Home Movies
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UPPER LEFT: 16 mm. Super-X, for brilliance and fine grain, outdoors or under ample artificial light.

LEFT: 16 mm. Super-XX, for use when the most sensitive film is essential to success.

UPPER RIGHT: 16 mm. Kodachrome, for magnificent color movies outdoors and (with Type A Kodachrome) under the Photofloods.

RIGHT: 8 mm. movie makers rely on standard "Pan" for general filming, indoors and out, and on Kodachrome for movies in full color.

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HOME MOVIES

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Hollywood's Magazine for the Amateur

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ON PAGE 330

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THE SOURCE OF THE NILE—1072-A

Beautiful scenes of actual source of the Nile—Ripon Falls, discovered and named by John Hanning Speke in July, 1862, after many centuries of searching by intrepid explorers. Views of hippo and crocodiles, which still infest the Nile below the falls.

THE TAJ MAHAL—1076-A

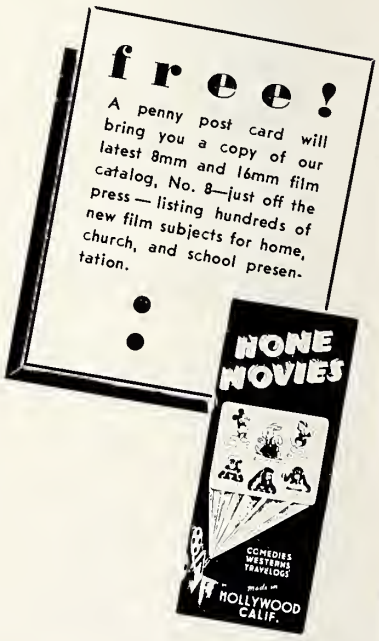
The most perfect tribute to love—and the world's most beautiful building. Constructed by Shah Jahan, one of the great Moguls who was noted for his love for beautiful things and for his deep love for Queen Mumtaz-i-Mahal, for whom this building is a tomb and memorial.

HONG KONG—1083-A

Beautiful views of the harbor and city and of Kowloon, showing the extreme activity of the port due to the war in China and the fact that Shanghai is closed to all commerce. It includes views of the devastating typhoon which occurred in September, 1937.

FLAMINGOS—1075-A

Scenes of the Great Rift Valley of Africa, the largest depression in the earth's surface, in the bottom of which is a chain of lakes alternating fresh with those of salt and soda. On these brackish waters live millions of flamingos, feeding on tiny crustacean and other water life.



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PUBLISHED MONTHLY BY
VER HALEN PUBLICATIONS
6060 Sunset Blvd. Los Angeles, Calif.
Phone GRANITE 6414
New York Office: EVERETT GELLERT
62 West 45th St. Vanderbilt 6-5254
Chicago Office: C. N. BURRIS
362 Wrigley Bldg. -:- Whitehall 7784

Vol. VII August, 1939 No. 8

Contents

● Cover Photo by John Wentworth

I'VE GOT A PROBLEM 310
BACKYARD MOVIES 312
MOVIE OF THE MONTH
by J. H. Schoen 315
A LITTLE PIECE OF GLASS—BUT WHAT A DIFFERENCE IT MAKES
by Curtis Randall 316
MID-SUMMER SPEEDS CLUB ACTIVITIES
by The Editors 317
FADE IN, FADE OUT—IT'S EASY!
by Advisory Editors 318
WHY EXTREME CONTRAST IN TITLES?
by George W. Cushman 319
COME WITH YOUR CAMERA TO WONDERLAND!
by Charles W. Herbert 320
WHO, WHEN, WHAT AND WHERE—TO SHOOT AT THE FAIR
by Henry Fisher 321
"EDIT—AND GIVE US MORE TITLES!"—SAY CONTEST JUDGES
by Contest Judges 322
TELL ME HOW I CAN IMPROVE MY FILM
by The Editors 323
PUT TOMORROW'S THRILLS IN TODAY'S VACATION FILMS
by Chas. W. Motz, Jr., D.D.S. 324
"IT'S NEW TO ME"
by Cinebug Shopper 325
EXPERIMENTAL CINE WORKSKOP 326-7

Entered as Second-Class Matter, May 6, 1938, at the Postoffice at Los Angeles, California, under the Act of March 3, 1879.
Subscription — U. S. $1.00 a year. Canada $1.50 a year. Foreign $2.50 a year. Single copies 10c. Foreign single copies 15c.
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I'VE GOT A  PROBLEM

READERS: *This department is for your benefit. Send in your problems and our technical board of professional cameramen will answer your question in these columns. If an answer by mail is desired, enclose addressed stamped envelope.*

Tinted Film (David W. Evans, Humboldt, Canada)

I have read about tinted base stock for making titles, but have been unable to find instructions on its use. How does one expose this stock?

You expose the tinted base positive stock the same as you do the clear base stock. The tint in the base does not effect the emulsion which is facing the lens. The color effect is given when you project as the light must then penetrate the base of the film and of course reflects the color of the base on the screen.

Sound Recording (Arthur Bowers, Kalamazoo, Mich.)

Is it possible with the system described by Dr. Pasto, to record, process the film, and then play back without destroying the sound groove in processing?

The sound groove would not be destroyed in processing unless there was an extraordinary stretching or shrinking of the film during processing which would lengthen the "valleys and hills" and cause distortion. However, to put this sound on your film where photographing would require that it all be in a light proof housing which would make quite a large blimp to lug around. The present set-up permits the use of the recorder in the light, but your method would compel the "blimping" of the whole outfit.

Film Ratings (R. A. James, Chicago, Ill.)

Would it be possible, because of some of the methods of processing, to consider the film speed faster than rated?

Don't consider any film speed faster than rated. We have found that some of the smaller distributors are inclined to give a faster rating than is practical. Stick to the ratings given by the manufacturers of the film and they are then responsible. For safety sake we would use from one half to a full stop larger when in doubt as to its actual speed. If you use a higher rating you would be eliimnating a natural latitude that any responsible manufacturer will give you. As a general rule, conservative manufacturers will give a rating that will permit a stop either way. By trying to use a higher rating you would be inclined to get under exposure a great deal of the time. If you want fast ratings use fast film.

Title Exposures (K. Murray, Southgate, Calif.)

Several months ago, after making a few preliminary tests, I arrived at an exposure of f:8 in making titles with two No. 1 Photofloods ten inches distant from my title board. The resultant titles were very satisfactory.

Last week, I had occasion to make another series of titles and I set my exposure the same as before—f:8—but for some reason or other my titles were under-exposed. I am at a loss to understand this as my camera, lens, titleboard, photoflood lamps, and the film were the very same as used in the first instance. What caused my trouble?

If you used your photoflood lamps in the meantime for other lighting purposes, this could be the cause of your trouble. You see, as photoflood lamps are used, their brilliance diminishes gradually. Thus, if your last titles were shot with these lamps at a time when their rated "two hour" life was about to expire, the quantity of light received from them would be considerably less than when they were new or when you first used them. Such difference, of course, is not easily detected by the eye. It is best, there-

• *Continued on Page 333*

Whatsa —

MATTE BOX

A matte box, also known as an effect box, is a box-like device designed to hold certain masks, filters, etc., and fitted before the camera lens on a support permitting the box to be set at various distances from the lens, for producing a variety of effects in movie photography. Irises, wipe-offs, soft focus, and split stage photography, are just some of the effects achieved with the matte box. The term comes from the original use of the box by professionals to hold mattes or masks in split stage and trick photography.

MAKE YOUR VACATION MOVIES MORE ENJOYABLE!



HERE'S FRED . . . HE USED A UNIPOD, TOO

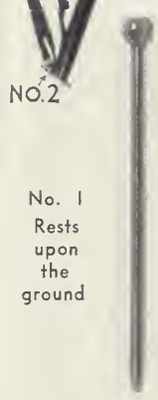


1. *Steady Your Camera with a DA-LITE UNIPOD*



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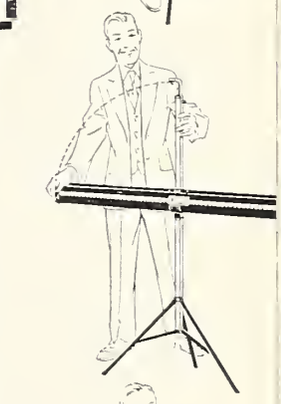


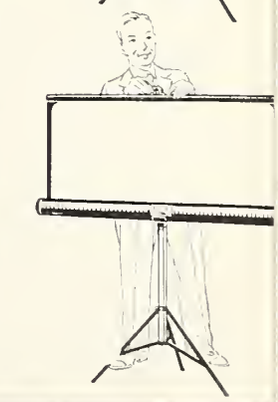
Pictures that wobble or jump are hard on the eyes. Every time you try to take pictures without a camera support, you risk spoiling valuable footage by failure to hold the camera steady.

The Da-Lite Unipod is one camera support that you can carry anywhere without effort. It is made of 2 telescoping, aluminum members. A twist of the wrist loosens these members for extension to height desired. A Bakelite knob drops down, revealing a threaded element to which the camera is attached. No separate parts to carry. Two styles: No. 1, which rests upon the ground, weighs only 1 lb.; No. 2 with neck strap, weighs even less. Get your Unipod today and take sharp, steady pictures your friends will fully enjoy. Either style $6.00.*









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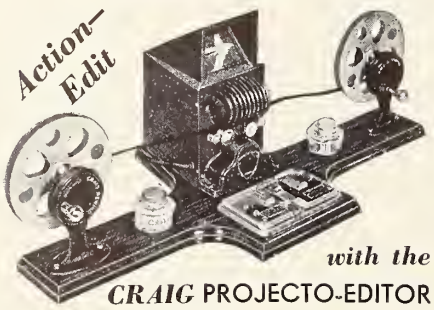
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• BACKYARD MOVIES •

Ideas for Random Filming and Short Continuities

Musical Movie

An amusing musical film can easily be made by anyone possessing a phonograph. Select an all-vocal record and, with the phonograph just outside the scene, film a friend or a member of your family singing in accompaniment with the record. Your actor need not be an accomplished singer—just make sure his or her lip movement is synchronized with the music.

In projecting this film, play the record again, making sure to start both record and film simultaneously and at the same point as when you filmed the scene. Many novel and humorous effects can be obtained, for instance, by filming a man singing with a recording of a female voice, and vice-versa. Or, dad singing with a Bing Crosby record!

More accurate synchronization of film and record can be obtained by starting the record and filming in advance of the actor's entrance into the scene, as most records have a short instrumental prelude before the vocalization.

—Harry Harber, Jr.

"Personalized" Movies

Those who have purchased short reels of cartoon movies or other subjects can make their presentation more novel and appealing to children by filming a few scenes and cutting them into the reel as follows:

Shoot a scene of your little son or daughter climbing upon the lap of mother who is seated in an armchair, as he or she asks, (Title) "Mother, will you read me a story?" Mother nods her reply and, taking a story book from a nearby table, proceeds to read. Fade out.

Make another shot of the same scene but with the child now fast asleep, mother still reading. Mother closes book and, gently rising, carries the child out of the scene, as though to bed.

When these scenes have been returned from the processing laboratory, cut in the cartoon reel between the two. This idea can be further enhanced by shooting and cutting in shots at intervals of mother reading, turning pages of the book, or the child smiling up at her, commenting upon the story.

—M. A. Benjamin

Aerial Shots

Here is an idea for filming a trip by air without having to leave the ground. A few weeks ago I visited our local airport and made several odd but preconceived shots of an airliner, its whirring propellers, shots of passengers entering the plane, and the takeoff. Then I made shots of another similar plane landing and of the passengers leaving the cabin.

Then, I cut, from various magazines and newspapers, all the aerial photos I could find. Attaching a portrait lens to my camera and setting the stop at f 16, I made a shot of each photograph. Where size of the photograph permitted, I "panned" my camera very slowly so that the shot would have the effect of having been taken during flight.

These scenes were cut into my film between the shots I had taken of the plane before and after takeoff and the latter shots of the plane landing and the passengers leaving the field, giving the illusion that the entire reel had been filmed on an aerial tour.

—Emil J. Zanda

Snapshots Filmed

When our friends come to visit, they invariably want to see our pictures—both movies and snapshots. Our snapshot album is passed around from one individual to another and I soon found that it was taking an awful beating through careless handling.

Rather than admonish my friends to be careful with my album, I decided to film all of my snapshots which I titled, "The Cine Snapshot Album."

I used my titler with auxiliary closeup lens for this work, copying each snapshot and inserting titles as needed.

Now when my friends come to visit and ask to see my pictures, I project the reel of snapshots along with my regular movies.

—Rocco Rotundo

• "Backyard Movies" features ideas for random filming and means for tieing up odd shots into a complete reel with continuity. For scenario filming, refer to Home Movies' feature scenario article each month. There's one on page 324 of this issue.



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MOVIE OUTLINES FOR THE FILMS OF TOMORROW

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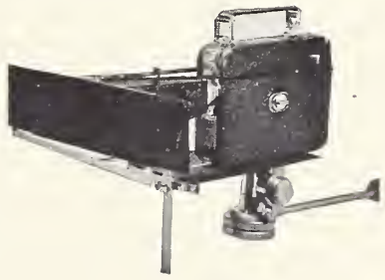


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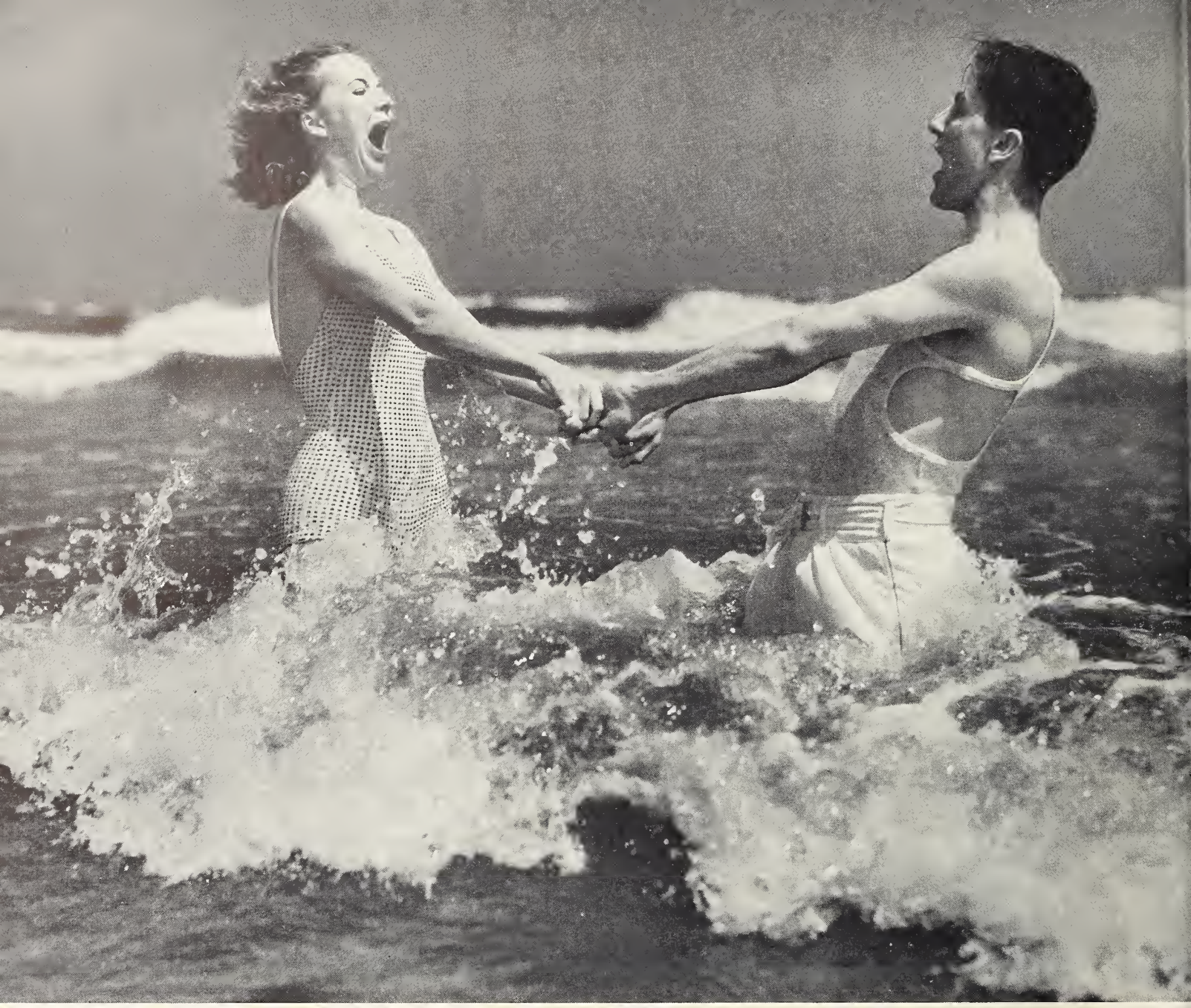


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HOME MOVIES ... Published in Hollywood

AUGUST 1939

Reported by
J. H. SCHOEN



MOVIE Of The MONTH

• Above — Watts' "running gag" — girl eats dog! Below — Title and two typical atmospheric shots from "New England Holiday."

It's an "Eight" This Month By Albert Watts of Buffalo, New York

ONE OF THE finest Kodachrome films to emerge from an 8mm camera in some time is Albert Watts' "New England Holiday" on which HOME MOVIES has bestowed the award of "The Movie Of The Month" for August.

As are many of the best amateur films, "New England Holiday" is a vacation film—made during a vacation trip taken by Mr. and Mrs. Watts of Buffalo, New York, together with another couple. It is a documentary of some of the most picturesque and historical country in North America, and Watts must be given credit for an unusually keen camera eye considering the swell shots he secured. His composition is so outstanding that shot after shot is a succession of colorful masterpieces such as one might find hung in any art gallery.

There is one shot in particular that is a "honey." It was taken through the rigging of a moored schooner, of another sailing vessel moving in the distance through the harbor; and we are certain that if Watts will make an enlargement of one of the frames of this scene and convert it into a salon print, it will cop honors in any exhibition!

Armed with a Stewart-Warner 8mm camera with an f:35 lens, a tripod, and a modest supply of Kodachrome, Watts and his companions sallied forth on their filming adventure.

The picture opens with a fine Main title introduced with a wipeoff effect. The initial shots show the party scanning touring maps, resort brochures, and planning their trip. Then follow brief close-ups that tell of their start—picking up bags and suitcases; the gas tank being filled; and etc. Then several traveling shots taken from within their car, showing the beautiful scenery to be found along the highways of rural New England. There are a succession of shots of various picturesque spots along the way, occasionally interspersed with views of historical interest such as Harvard University and its picturesque campus.

We are shown all the things typical of New England—the fishing industry, custom boat building, codfish drying, and

• *Continued on Page 334*









Authored by
CURTIS RANDALL

A Little Piece Of Glass—But What A Difference It Makes . . .

WHEN filming interest begins to lag, try a filter! There's no tonic for the cinefilmer who suffers temporary loss of enthusiasm for movie making — if such is really possible—like a couple of good fleecy cloud shots made with a filter! The murmured expressions of admiration for our first filtered shots, as they are thrown on the screen, sort of jolts a fellow out of his cinematic lethargy and inspires him to "mush on!"

If you haven't tasted of this pleasant experience, if you're looking for new interests in movie making, by all means acquire one or two filters for your movie camera. It will be the start of new filming adventures for you.

There is no longer any mystery about filters. A filter is simply a piece of colored glass that does marvelous things to the emulsion of your film as it is exposed. Just as a good artist virtually breathes life into his canvases through skilled application of colors, you, too, have the means of putting life and sparkling brilliance into your filming compositions through the use of filters. Shots of landscapes, for example, that would otherwise appear flat and lifeless, take on a new and different appearance when filmed through a filter. The sky tones are more natural, as are the greens in the foliage. In a sense, there is "color" in everything — a greater variety of tones that lend perspective to every object in the scene.

Filter use is by no means limited to scenic photography. A yellow or an "Aero-2" filter —we'll tell you what these are later—will greatly improve over-all tones and facial features of the people in your exterior scenes. Detail of buildings and picturesque structures, such as those built of brick or adobe, can be greatly enhanced by use of proper filters.

The number and quality of filters are many and their use, in some cases, restricted to certain film emulsions. Also, their effect varies according to the emulsion qualities of the film used. We prefer not to get too technical on this topic of filters, so the "deep" side will be dispensed with and a greater effort made to make their use and purpose more understandable to the amateur.

The function of a filter is to hold back certain colors in the light spectrum and to admit others, or to regulate the amount of light reflected by all colors so that, as they pass through the lens and to the film, their intensities will be modified, accentuated, or equalized, according to the color of the filter used. Filters are classified as "corrective," "contrast," or "haze-cutting," according to their qualities and purpose.

For the beginner, we recommend that he do not invest in a wide array of filters. In the first place, if you are using orthochrome or plenachrome film, there is only one filter you can use to advantage—the light yellow filter, specifically referred to as a "K-1"— or, under certain conditions, possibly a "K-2," which is slightly denser. Either filter, slipped over your lens, will produce an agreeable over-all correction of tones. Your skies, instead of being chalky white, will be a pleasing grey. And other objects in your scenes will "come to life" because the filter will hold back a certain amount of glare and enable your lens to reach into shadows for detail.

If there are clouds in the sky, they will be strikingly visible. They won't be fleecy white against a dark sky though, as this effect can only be recorded with panchromatic films.

If you are using any of the panchromatic films — regular pan, super-pan, or super XX pan, etc.—we recommend for the beginner, the use of the "G," "Aero-2," or a "23-A" filter. Unlike orthochromatic films, panchromatic emulsions are sensitive to red and cover the spectrum almost as do our eyes. The function of these filters, then, is to admit more of the red light to the film and thus produce more perfect color values in our pictures.

The "G" is an orange — almost amber —

• *Continued on Page 330*

• Filters — fitted to any lens — do marvelous things to the emulsion of your film!

Reported by
THE EDITORS
Photo by Julian Hiatt

Mid-Summer Speeds Club Activities . . .

PROBABLY the finest and certainly the most enjoyable education in movie making an amateur can obtain is through membership in a Cine Club. Here the amateur has opportunity to rub shoulders with other men and women who are interested in his hobby — friendly people who "talk his language" and who encounter and solve the same problems in cinefilming.

Most of the clubs keep us regularly informed of their progress by sending notices of their meetings each month; and from these monthly letters and club papers, we find evidence of the excellent work they are doing. Such clubs are capably managed by a board of directors who program their activities in such a way that few cinebugs who join, rarely slacken their activity.

And that is as it should be. Occasionally we hear of an amateur who joins a club, attends one or two meetings, and then drops out. Amateurs who are not interested in improving their movie making, who do not care to make movies in competition with other cinefilmers, make poor club members. Fortunately, they are in the minority; yet the directors of a club should make every effort to convert such a member—especially to learn the cause of his lack of interest—and to make such changes as may be necessary to make club activities appealing to every member of the club.

The Long Beach (Calif.) Cinema Club is far from being a backward club and probably boasts one of the most active memberships of any home movie club in the land. Yet the management of this group never overlooks an opportunity to make every meeting so vitally interesting that no member can afford to remain away.

Recently they conceived the idea of selecting one story and arranging for each cameraman of the club to film it his own way. The resultant films were exhibited on contest night and prizes awarded for the best photography, editing, titling, etc. The club wrote the story. From among the non-camera owners they appointed directors, script clerks, property men, and a Director of Cameras. The duty of this director was to see that every cameraman got a chance to shoot the various scenes at the same time. On the closeups, the cameramen were divided into groups and the closeup scenes were enacted two or three times as required.

Each cameraman did his own editing and titling. The pictures were screened at the next regular club meeting and helpfully criticized by the ranking "experts" of the club, after which prizes were awarded. As a result of this event, club members got better acquainted with each other and by actually doing the work under the supervision of more experienced amateurs, they learned more about movie making than they might have through ordinary random filming. For the first time, perhaps, many of them had the opportunity to work with equipment which they did not own themselves and had never used before. They gained more knowledge of lighting, use of sunlight reflectors, exposure meters, composition, acting, etc., than they might have from reading books.

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• **"—every cameraman got a chance to shoot the various scenes at the same time."**

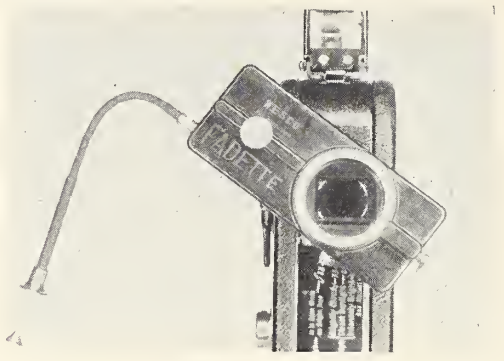
by
ADVISORY EDITORS

Fade In-Fade Out-It's Easy!



. 1—Chemical Fades are easiest for ateurs to make — may be produced er shooting. Fig. 2—(right) Fadette es professional-like mechanical fades, solves.

ANY CINEBUG can make fades whether his is a $9.95 cine camera or a "semi-pro" job costing several hundred dollars. The amateur's interest in fade-making is increasing. The films submitted for criticism each month contain more and more of them. So,



our advisory staff set about checking the various fading devices and formulas available and we are presenting five which were selected as the most practical and inexpensive. They range in price from 50c to $7.50—easily within the purchasing ability of any amateur. They offer the amateur the means of "hopping up" his filming skill—to place his films on a par with those of his more advanced cinebug brother.

Of all the tricks and effects developed by the professional, the fade has remained the most effective—one which best fits a multiple of requirements. With the amateur, the fade is particularly adaptable to opening and closing titles, beginning or ending a sequence where a lapse of time is intended to be conveyed, and for making lap dissolves.

Of the devices illustrated, only the chemical or "dye" fade cannot be used in producing a lap-dissolve. But the chemical fade is increasing in popularity because, with its use, fades which were not conceived and executed while filming may be produced later and at any point in the film after it has been returned from the processing laboratory.

One of the chemical fade formulas now on the market is Fotofade, a preparation from which a fading solution may easily be made by dissolving it in water. The solution is placed in a tall narrow bottle or glass graduate, as shown in Fig. 1, and the section of film to be faded is lowered slowly into the solution for the length of the fade required. Thus, it is gradually dyed so that opacity steadily increases until the image is fully obliterated.

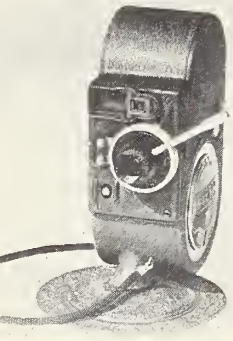
Several mechanical devices for producing fades have been placed on the market at various times of which the Fadette, Fig. 2, is the latest. This ingenious gadget fits almost any 8mm or 16mm cine camera and is attached in front of the lens. By pressing or releasing a control button at the end of a flexible cable, rectangular fades may be made at any desired speed. Lap dissolves are produced by first making a fade, then winding back the film to the beginning of the fade and fading in the next scene or title. In making fades on positive film titles with the Fadette, the procedure is reversed.

The iris or diaphragm of your camera lens is an excellent means of producing fades, providing the exposure is such that there is sufficient latitude for adjusting the iris. One of the handiest gadgets available for this purpose is the Iris Control, shown in Fig. 3, which fits over the iris ring of the camera lens and provides a lever for easier and more accurate manipulation during filming.

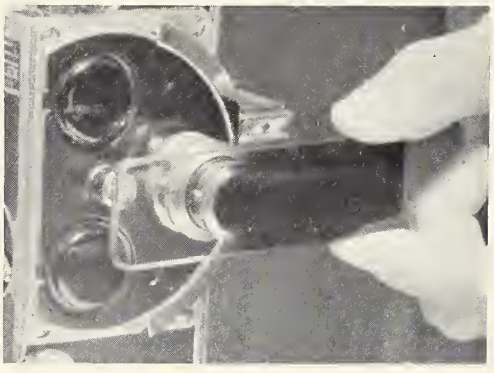
To produce a fade with this method, you would have to shoot with an exposure below f:8 for best results. To fadeout, you would begin to close the lens iris at the end of the scene, and continue until the last f: stop (f:16 or f:22) was reached. To fade in, you would start the camera with the lens fully closed and slowly open it to the proper exposure by means of the Iris Control. This method is especially adapted to positive title making. The procedure is then reversed—you close the iris gradually from "wide open" position to the established exposure point to produce a fade in, and gradually open the iris to the limit at the end of the title to produce a fade out.

The fading glass, Fig. 4, is probably one of the oldest and simplest gadgets for making fades in amateur movies. Our advisory staff reports they tested the Harrison and the Simplex fading glasses with success. Both are made on the same principle—a strip of optical glass approximately 1¼" x 4" which is gradually tinted from clear to full opaque. To

• *Continued on Page 335*



3—Satisfactory fades can be made manipulating iris diaphragm during ing with an Iris Control. Fig. 4 (right) fading glass, graduated from clear solid opaque, is passed before the era lens during filming to make fade- and fade-ins.



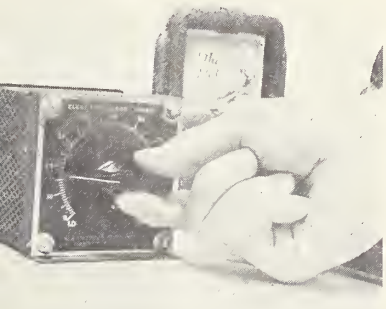


Fig. 5—For effective fades in title making, the rheostat is employed as a means of dimming or increasing light intensity.

Authored by
GEORGE W. CUSHMAN

Why Extreme Contrast In Titles?

PROBABLY the greatest stumbling block for the beginner in title developing is the matter of contrast—how much he should have, and the best way of getting it.

As most amateurs know, there are two methods of making titles with reversal or with positive film. Either method, if it is used correctly, will net good contrast. For the beginner, let us say that when reversal film is used, the copy should be made exactly as it is to appear on the screen, while for positive film the tone values must be just the opposite.

For some strange reason most beginners think they must have extreme contrasts in their titles. They want the letters white, the background so black that it is opaque. We have had readers send us samples of titles they have made asking how they may obtain more contrast, when the samples contain sufficient contrast for any projection.

Why, let us ask, is such extreme contrast desired? Why the craving for such heavy, black backgrounds? Take a glance at the illustrations on this page. Pick out those which you consider have backgrounds too dark. We would say figures 4, 5, and 7. What has been added by such a dark background? Surely the others are better, are they not? For a plain black background, figure 1 is about right. (The reader should remember that these are magazine illustrations and can't compare with transparencies thrown on a screen in a dark room.) However, figures 2 and 3, which have less contrast, are still readable. And we would term the backgrounds in figures 6 and 8 quite grey, yet you would not want them any darker.

The background should not be very much darker than the dark portions of scenes preceding and following the title. You remember in the early days the titles were black letters upon a white background. Do you know why they changed to white letters on a black background? Because they found this sudden change was hard on the eyes. If you are titling a film whose tones are predominately light, such as beach or snow scenes, and along comes a heavy black title, the change will be equally hard on the eyes. Thus you have committed the error which the black title was supposed to have corrected. For such a film, titles with a light background are certainly to be recommended. If figure 2 looks a bit "washed out," then use a simple design of some kind in the background; this will do away with the grey, washed out appearance. But please, not a black screen in a sequence of snow pictures. It's too hard on our eyes.

Our next question is, how are we going to get these various degrees of contrast? For normal use we prefer, of course, a clean white letter on a nice dark background, and figure 1 is certainly a perfect example. The background in figure 4 would appear much too black, almost opaque, and the letters would no doubt be a bit greyed, due to the longer development necessary.

To obtain a title with the correct amount of contrast, such as figure 1, the title background must have contrast. With reversal film the letters must be white and the backgrounds black, not dark grey, but black. For positive film the letters must be jet black and the background a snow white. It is almost impossible to use a light grey letter and a dark grey background and expect to have contrast on the screen. Remember, then, to have contrast in your title itself if you expect it to be recorded as such on the film.

Let's see what happens under certain conditions. Of course there is no substitute for the correct exposure and correct development. For the amateur using reversal film and sending it away to be developed, he knows the development will be correct, so that problem is out of the way. He must, however, determine the correct exposure. Suppose, for instance, he proceeds

• *Continued on Page 339*



• You can make 'em too light and you can make 'em too dark. Cushman favors the middle road—a medium contrast main title for Home Movies. How do you like titles 3, 6, and 8?



Story and Photos by
CHARLES W. HERBERT

Come—With Your Camera— To Wonderland!

IF YOU want to get aboard the band wagon for a shooting spree at sights strange and full of picture possibilities, make your way to Yellowstone National Park this summer.

No unusual out of the way place is Yellowstone, yet it's on the itinerary of every dyed in the wool cinefilmer who wants to film AMERICA FIRST. Few unphotographed spots await you, yet, if you have the time and the determination you can come out with a pictorial record to be cherished by yourself and envied by fellow movie shooters.



There are five entrances to the park and you can enter the one most convenient from your home. However, by all means if you want to use an entrance scene in your story, the North entrance at Gardiner, Montana, is the most effective. Here there is a massive stone arch dedicated by Theodore Roosevelt in 1906. The inscription on the archway makes a perfect lead title. Late afternoon light strikes the outside for best pictorial effect if you arrive in midsummer.



Just inside the entrance on the flats will be your best chance to get shots of antelope, in the early morning and late afternoon. They are shy of camera shooters on foot but give you a good chance if you stay in your car.



• Yellowstone National Park abounds in endless filming material. Be sure to stand far enough back to allow for framing geysers "in full" as they erupt, and don't forget to make plenty closeups and human interest shots.

Next, visit Mammoth Hot Springs where great terraces have been built up from deposits left by the overflow from the springs. These terraces are spectacular but leave you flat on film unless you plan to shoot them through a filter with a low sun and from an angle that gives you a face of the terrace against the blue sky. A 23-A filter on Panchromatic film is ideal for this purpose. If, however, you want a more startling effect, Infra-Red Film and a 25-A filter will do the trick wide open. Likewise a 72 Deep Red filter used with Panchromatic Film will suffice. So much for your introduction shot. Then look for some of the details of the terraces where hot water is running over the edges. It's best to pick a spot where there is not so much steam or where the wind blows it away to the side and away from your camera. A little steam adds realism, but too much is very bothersome and results in a flat picture.

The introduction of people into these shots will of course heighten the interest. Try to time your visit with one of the regular tours conducted by the Ranger Naturalists and you can get plenty of people who can be photographed naturally without being camera conscious as they are usually intent on the Naturalist's comments on points of interest.

From Mammoth towards Norris Geyser Basin, you will pass through the Hoodoos, a fantastic area of large rocks that will create some interesting patterns if shot with long shadows. A heavy dark red filter will darken the sky and increase the dramatic feeling of these shots.

Then comes "Golden Gate," a narrow gorge with a picturesque waterfall. It usually is hard to find good light here except in the late afternoon.

Appolonaris Springs on the way will give you some human interest shots of people drinking the water and usually there are some bears loitering about seeking a hand-out from some tourist's lunch basket.

When you reach Norris Geyser Basin it is well to strive for a good long shot as the regular tour party winds its way over the trail in the basin. A very effective shot here is to select a spot where steam from one of the geisers will blow intermittently between the camera and the group. This of course emphasizes the fact that hot springs and geysers are all around. Numerous spouting geysers can be shot here, too.

As this area is very white and flat, it's best

• *Continued on Page 336*

Authored by
HENRY FISHER

Who, When, What, and Where— To Shoot at The Fair . . .

I SHOT THE New York Fair with my cine camera. I filmed it with Kodachrome and with black and white film. I've studied all the camera angles—learned just what time of day to shoot important spots, and what the exposures should be under normal conditions. And yet—I haven't got the best film of the Fair by a reel full. As I look back now, I see better camera locations I could have selected had I known about them in advance. I know that my shots of the "Aquacade" would be much more appealing if I had made them from the right side of the stage instead of the left. Yes—I found out this and many other things the hard way, so I'm re-shooting some of my earlier scenes and sequences—costly, perhaps, but I want 'em right!

The uninformed cine camerist entering the Fair Grounds for the first time is usually overawed by the myriad of beautiful buildings, displays, landscaping and architecture. His trigger finger begins to itch and before he penetrates 500 yards into the grounds, 90 feet of his 100 foot roll has passed on to the takeup spool of his camera! If his film rations are limited, he goes away with only a limited amount of the Fair recorded on celluloid.

I'm going to report the feature attractions of the Fair that deserve your camera's special attention so you may know in advance Who, When, What and Where to film at the Fair. Then you can sit down with your map of the fairgrounds and plot your filming course in advance; and whether your shooting will be limited to 100 feet or 400 feet, you'll be able to determine in advance just how much footage may be allowed for the average shot and how much of the Fair you can film.

As there is more than one entrance to the Fair, it would be useless for me to attempt to lay down any specific filming routine for you. Buy the map referred to above and then make notes on it of the points of filming interest related here and as you reach each place, shoot your movies as suggested.

One of the "must" items on any World Fair movie maker's shooting schedule is Billy Rose's "Aquacade." To do the job right, one should see this spectacle at least three times. First, to perceive *what* to film; second—the actual filming; and the third trip—to sit back and relax and enjoy the show!

The first show of the day takes place at 3:30 P.M.—the performance made to order for the amateur movie maker. Situated at the south end of the Fair grounds, the sun strikes the huge amphitheatre from the right side. There are ten thousand seats in the arc'd arena where an unobstructed view of the giant stage may be had. For the best pictures, the cinefilmer should choose a seat at the extreme right side of the stage—about the fifteenth row would be ideal, especially for those who will film with Kodachrome.

This is a big spectacle, chock full of sensational filming material, so if you want to "get everything"—and you will—bring along plenty of film! You'll want to shoot the entire colorful Water Ballet; the Strip Tease number; Eleanor Holm and Johnny Weismuller in trick diving exhibitions; Wells, McGinity and West in the "Housewreckers"; and others. But take my tip! You'll be very disappointed if you fail to save enough film for the

• *Continued on Page 341*

• Truly the Cinefilmer's mecca is the New York World's Fair.







by
CONTEST JUDGES

"Edit—And Give Us More Titles!"—Say Contest Judges

WE, THE JUDGES, are still in the midst of our contest film judging! And thus, we are in a position to discover and reveal to our readers, just what might be the common weakness among amateurs in their home movie making. But first, a pat on the back to all of you contestants for the high calibre of films submitted. They clearly indicate that the amateur movie maker is improving—and improving mighty fast!

Of course, amateurs are just human beings like everyone else and that common weakness we refer to—if there is one—must invariably be a human weakness. All of us, more or less, work and play along the lines of least resistance. We do less work after we have shot our picture if we can convince ourselves that it need not be done.

For instance, we might recall an article published somewhere which claimed the perfect picture required no titles; so, what do we do? We just slap on a main title and let it go at that! And thereafter we use our conversational abilities to supply verbal titles every time we show our film. We forget, however, we will not be present to do the explaining when our film is projected for review for the contest judges.

Every once in a while, one of the judges in reviewing these pictures will forget himself and may be heard to chuckle audibly, "There's a fellow that does the same thing I used to do!" So you see, the judge not only recognizes the amateur's movie making weaknesses but understands and sympathizes with them, because he once made the very same kind of films himself. He learned to make good movies just as you are—by the trial and error method.

About this titling business now—we believe that many films, even some of the award winners, could be materially improved with more titles, better titles, or better titling technique. We must remember that in order to make our films interesting to others, they must tell their story adequately without oral explanation during projection. All of us are so accustomed to sound movies these days, that a silent home movie has to be well titled and edited to hold interest. As an example of this, we might point to the editing and titling of any of the commercially produced 8mm and 16mm library films now on the market.

Now there must be a reason or two for this lack of titling and editing in amateur films, and we want to get at the bottom of the matter and to help those amateurs whose batting average may be a little low in this department. To begin with, titling is just as simple as shooting ordinary scenes and it affords the amateur an opportunity for added artistic expression in his movie making.

There will be some, perhaps, who feel they lack the writing ability necessary to compose titles—probably the chief reason titles are so often omitted. But if the filmer can give an oral explanation of his film during projection, he can write titles—and that just about takes in every amateur movie maker! All he has to do is to put that explanation down in writing. Then re-write it once or twice with an eye for briefness, and after reducing it to eight or ten words—or less—type, print, or write it on a title card and photograph it. It doesn't require literary genius to write titles. Anyone can do it by writing simply, briefly, and naturally.

Possibly some amateurs do not know, as yet, just how simple it is to photograph titles. They may be a trifle confused regarding

• *Continued on Page 340*



• An example of a perfect titling job, showing clearly the amateur's study of professional titling technique. Following the "main" titles, is the "credit" title and one of the subtitles. All are uniform in style and lettering.

by
THE EDITORS



"Tell Me How I Can Improve My Film . . ."

THIS IS NOT a "criticism" service, but is intended to give the amateur the benefit of the editors' experience of many years in movies and the things they learn by looking at hundreds of pictures every year. They will attempt to give constructive suggestions of how you can improve your film or your filming.

Stars will be awarded pictures reviewed. Those given two stars or more are given leaders. One star is Fair, two stars Good, three stars Very Good and four stars Excellent.

Detailed reviews are sent by mail to the cinefilmer submitting film.

When sending your film in for analysis, please advise what camera you used, speed of lens, whether you used tripod or camera was hand held, filters, exposure meter, other accessories and how you made your title. While this information is not essential to having your film analyzed, we like to pass it on, as other amateurs are interested in what the "other fellow" is using and how he makes his pictures.

Tulip Time in Holland
300 Ft. 16mm. C. V. McA. ★★★

Cinefilmer McA. has whipped this documentary into a rapidly moving continuity. It was done by good editing and ample titling. The "Holland" in which this story was filmed was Holland, Michigan, where each year the citizens, mostly of Dutch descent, celebrate the Tulip season with a carnival climaxed by a public street scrubbing and dance by the citizens clad in colorful native Dutch garb.

We said the film moves rapidly. It is just this that sustains interest throughout. There were clever titles such as "Who's Got A Match?" followed by a shot of a little Dutch-costumed sprout about four years old with a pipe in his mouth. He kept this scene interestingly short. Likewise, another title—"Where did you get that hat?" followed by a shot of a lass in Dutch costume and wearing a hat strange to our eyes.

In a like manner throughout, this cinefilmer makes the picture "move." To justify shots of the parade, he gave a title saying that the mayor and city council, preceded by the school band, inspect the streets and proclaim they must be scrubbed!

But preceding this there were atmospheric shots of Dutch windmills, little tots in Dutch costumes, and of several miniature replicas of old Dutch canals, with the bridges and barges being operated by children. These shots lead up to those of the gala street scrubbing event, dancing in the public square, and the vast acreage of Tulips in full bloom.

We commend this filmer for not filling his reel with too many long shots of parades, etc. This was one film that was well edited with a goodly number of medium and close shots, which kept the picture interesting and changed the pace occasionally. A sequence of merit was that about the wooden shoes. We are shown the old Dutch "cobbler" carving a pair of shoes from a block of wood, then shots—medium followed by closeups—of the wooden shod feet tramping the streets.

Photography: Was very good. Evenly exposed. Camera was reasonably steady — some nicely composed shots.

Editing: Good timing in

• *Continued on Page 338*

• Above—Reproduction of main title and one of the many colorful scenes of "Tulip Time". Below—reproduction of one of the scenes from "Four Hours To Fill". Both films qualified for three star rating.





• Excellent examples of atmospheric shots which emphasize the locale of a vacation film.

Put Tomorrow's Thrills In Today's Vacation Films

Authored by
CHAS. W. MOTZ, JR.
D.D.S.

Photos by Henry Moss, Elmer Dyer

FEW OF US, in this day of a jallopy in every garage, can break new trails to hitherto unexplored regions. Thousands, yea millions of us, can travel to delightfully picturesque, educational, and historic spots, and know beforehand just about what we may expect to see. Too often we are disappointed—the result of undue advertising. I am sure that many—like myself—occasionally yearn for the simplicity of a rural countryside where opportunities abound for making movies that will be new and not already or too frequently filmed by neighbor cinebugs.

A few years ago I was so intrigued by an article published in the National Geographic Magazine, relating a trip through the Great Smoky Mountains of Tennessee, that I decided to some day follow that same trail and to preserve the memories and sights of that trip in film. Last year I was able to make that dream and plan come true . . . a thrill and pleasure I can still recapture by just threading up my projector.

Realizing there would be a lot of hiking to do, I first planned for that. Included in these preparations was the taking of an old Christmas tree, shearing its branches off close, and cutting it to proper length for eye-level focusing of my camera. After smoothing the spots where I had cut off the branches, I fitted a brass cap on the small end of the trunk. In the large end I drilled a hole about ½ inch in diameter. I poured hot lead into this hole and into that I set an ordinary bolt that would fit the threads of my Victor 16mm camera, and allow me to screw the camera firmly down to the flat wooden base. When completed it provided me with both a hiking stick and unipod.

Then followed the job of getting all my needed picture taking equipment together. Let no one tell you that a vacation tour well planned ahead does not simplify that task. Particularly is this true in figuring the quantity and type of cine film you wish to take with you. By knowing in my mind's eye and on paper just what was ahead of me, I was able to reckon my black and white and my color film supply economically close.

The first opportunity to put my camera into action was at "My Old Kentucky Home" near Bardstown, Kentucky. Followed then, before crossing the line into Tennessee, such subjects as the Lincoln Birthplace Memorial, Mammoth Caves, etc. Then I headed for the gorgeous Cumberland River Falls and Norris Dam. On the way—and I knew what to be on the look-out for because of the well studied travel article—there were many native scenes worth footage in black and white, and color.

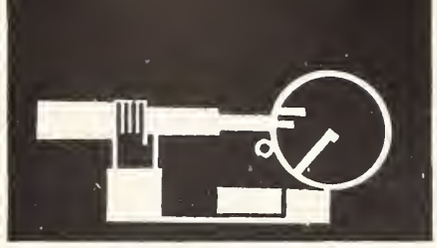
For instance, a Kentucky family planting tobacco, with the omnipresent mule dragging a log to smooth the plowed earth. Coming upon a family of colored children, picturesquely garbed and whose varying heights resembled steps, I asked the oldest girl of the brood whether I might take their picture. Her answer provided me with a dialog title that put many a laugh into my subsequent picture of the trip:

"Does it cost anything?" she timorously asked. A penny for each after making the scene provided much happiness. There were many other native and interesting scenes, calling for nothing but my black and white film.

At Asheville, N. C., where I arrived at the height of their annual Rhododendron Festival,

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"It's NEW To Me"

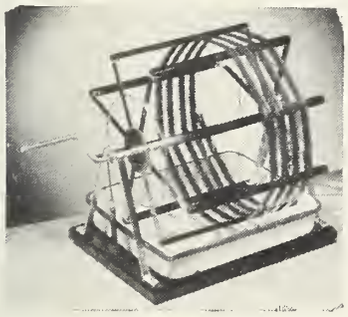


by CINEBUG SHOPPER

Home Processor

A complete home processing outfit for 8 and 16mm films is announced by Superior Bulk Film Company, Chicago. It has been tradenamed Graphic Reel and is reputed simple enough in operation to be used by any amateur.

It comes completely set up, occupies about 18 inches of space, uses 8 x 10 trays and requires but one quart of solution, according to the makers. The



reel is so finished as not to affect chemical balance of solutions.

Graphic Reel takes 32 feet of 16mm film or double that of 8mm. On its base are four rubber guards to prevent scratching or marring of furniture upon which it may be placed for use. Touted exclusive feature is the "sliding bar" whose function it is to tighten the film as it stretches during development, keeping a uniform tautness throughout.

Twin "8" Hypan

A new reversible film fitting all double 8 cine cameras, and to be marketed as Twin Eight Hypan, is announced by Agfa Ansco. This latest addition to Agfa's cine film line is reputed to be three times faster than their single 8mm films. It also boasts very fine grain and brilliance with high speed.

In addition, it is said to have a balanced panchromatic color sensitivity making it suitable for use in daylight



or artificial light. Halation protection is supplied by the particularly effective coating used on other Agfa reversible emulsions.

The new film is supplied in 25-foot spools (containing 50 feet). Price includes processing.

Film Rule

Used by Hollywood film cutters for years, the Mercer Film Rule, is now available to amateurs for 16mm films. To establish correct tempo in film editing, scenes, titles, dissolves, etc., must be just the right length. This new innovation assists the amateur to accomplish this very thing, according to R. C. Mercer, manufacturer, and himself one of the leading motion picture effect men of Hollywood.

To gain the professional results in film editing the Mercer Film Rule should be consistently used, and ultimately editing will become easier and more accurate.

Lens Attachment

Responding to the demand for a wide angle lens for their 8mm Filmo cameras, Bell & Howell introduce the Hyper Cinor Lens Attachment. It

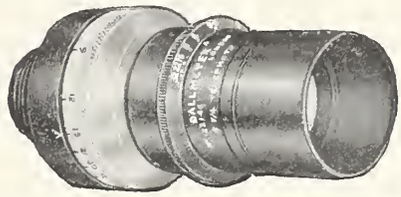


doubles the lens angle so that the area photographed is twice as wide and twice as high. Also it includes provision for focusing. For providing normal use of the lens, the attachment is readily unscrewed and removed.

The new Hyper Cinor is supplied for the Taylor Hobson ½-inch F.2.5 lens used on Filmo 8's, and for the T-H 1-inch F.2.7 and B & H Lumax 1-inch lenses for 16mm Filmos.

Lens Booklet Free

Medo, of 15 West 47th Street, New York, has just published a comprehensive booklet describing Dallmeyer Telephoto Lenses for all makes of Movie Cameras. Every movie amateur at some time or other must have strongly desired a lens that would permit him to take a close-up shot of a scene two or three miles away.



Imagine showing a close-up of a timid deer or a frightened rabbit to your friends, and telling them how "you hid in the bushes for hours" to get these shots, while all the time you were yards and yards away—using a Telephoto Lens.

Medo's booklet describes lenses suitable for Victor, Filmo, Bolex, Kodak, and Keystone cameras.

Home Developer

Boyd Laboratories, Ashton, Ill., announce a home developing and processing outfit made entirely of stainless steel in 100 and 225 foot capacities for 16mm film. It comes complete with drain and shut-off, automatic siphon which changes water frequently and a spray pipe for washing film.

Bolex Sound Splicer

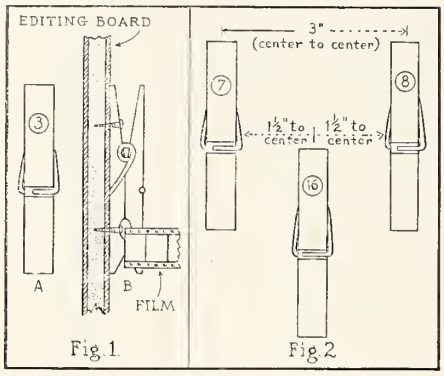
For home movie makers, American Bolex Co., Inc., New York, announces their new Cinea Film Splicer. It is of modern design and efficiency for 8 and 16mm splices.

A touted and important feature is that 16mm sound film can be spliced as well as silent 16. Constructed of metal throughout, it has a provision for easy attachment to any editing board.

There are two models — one for 16mm silent and sound film only and another handling both types of 16mm film together with 8mm.



THE EXPERIMENTAL

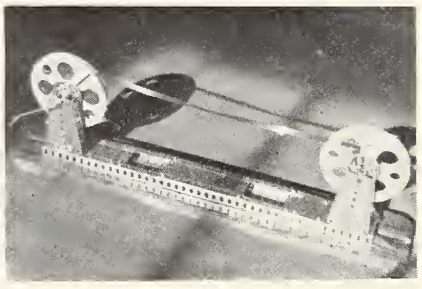


Editing Aid

For some time I searched for the ideal gadget to hold individual film strips on my editing board and I think my brother cinebugs will agree I have found it. With this gadget, the film strips don't have to be wound with meticulous care to any special size, as where holes or cups are employed, and chances of the film unwinding are practically eliminated.

The gadget is an ordinary spring clothes pin. Two holes are drilled in each as shown in Fig. 1, to facilitate attaching to editing board. To provide sufficient capacity, the pins should be staggered on the board as shown in Fig. 2. Be sure to drill holes in clothes pins first as they will invariably split if you attempt to apply screws otherwise.

—*F. E. Strauss.*



Film Rewinds

The accompanying photo shows the film rewinding outfit I made from parts of an old "Erector" set. The whole gadget was constructed within a few minutes and mounted on a varnished pine board to which I intend to add a splicer. The reels are driven from the crank. However, most "Erector" sets contain an assortment of gears from which a geared rewind arrangement could be assembled.

—*E. M. Howard*

Clipping Guide

I am using a little gadget of my own invention for use in collecting material for title backgrounds. It consists of a piece of clear celluloid 2-5/16" x 3⅛"—approximately the same size as the title backgrounds printed in HOME MOVIES. On this I have traced a black line, with india ink, about ⅜" in all the way around which corresponds with the aperture in my titler mask. I carry this handy gadget with me wherever I go so that should I spot an illustration in a magazine or newspaper that would make a good title background, I place this celluloid template over it, and cut it out with a penknife. There's one drawback though. I now find that most of my friends hide their magazines when they see me coming. But you should see my library of title backgrounds I've collected to date with this method!

—*Chas. Albertson.*



Opportunity!

• A prominent manufacturer of amateur motion picture equipment has announced his desire to purchase, on a royalty basis, the right to manufacture and market worthwhile gadgets suggested by our readers and published each month in HOME MOVIES.

Hereafter, we shall submit to this manufacturer, the names and addresses of all amateurs whose ideas are published in these columns.

There may be gold in that idea of yours! So get busy—perfect it—then send us a letter describing it together with a photograph or sketch. Should it be of interest to the manufacturer, he will communicate with you direct.

Homemade Fader

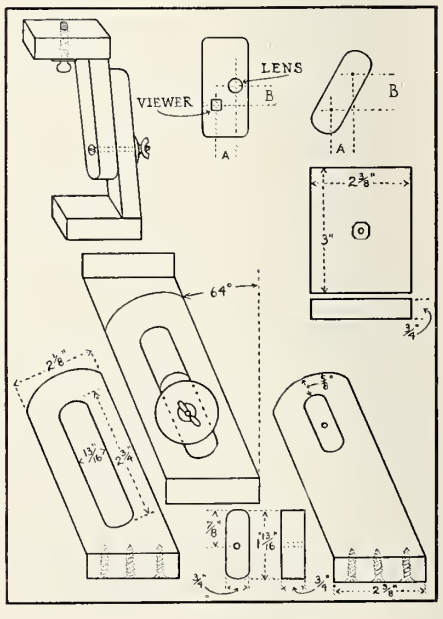
I made my own fading glass and it gives excellent results. From a local photographer, I purchased a single cut film which I had him develop for me without exposing it. The result was the film emerged from the developer entirely transparent. I then cut a strip 1½" wide. This I immersed gradually in a glass of Fotofade until I dyed one half of the strip a graduated tone from light to solid opaque, the same as in making a chemical fade-out on a strip of cine film. Thus I had two means of producing fades in my films—the Fotofade for making chemical fades after filming, and my fading "glass" for making fades while filming. The latter method is obviously faster and less trouble.

—*Arthur Romer.*

Parallax Corrector

I constructed a simple and inexpensive gadget for overcoming the lens-viewfinder offset prevalent with most cine cameras. It is made entirely of wood, except for the necessary screws and bolts as shown in the accompanying illustrations. Although mine was constructed for a Keystone 8mm camera, the only change necessary in making this gadget for other cameras would be in the degree of angle and the extent of action of the sliding members. This can be determined by taking the necessary measurements of the difference between the centers of your camera's viewfinder and lens, as shown at A and B below—and applying them to specifications of the parallax guide as shown.

The various sections should be cut

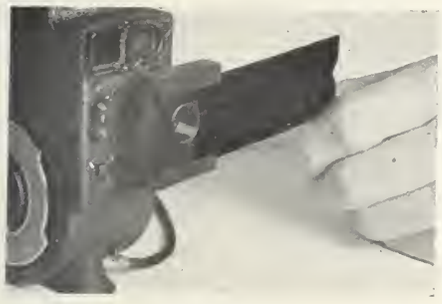


CINE WORKSHOP . . . gadgets, tricks and short cuts contributed by Cinebugs.

from a good grade of kiln-dried hardwood and assembled with wood screws and glue. The tripod screw receptacle can be made from a piece of 1/8" rolled steel or strap iron drilled in the center to take a tripod screw. If smaller in area than the base of the parallax corrector, it should be countersunk or inlaid flush with the wood to insure a firm, rock-proof base connection with the tripod.

The parallax corrector is fast becoming an essential accessory for cinefilmers desiring an easy and fool-proof method of centering titles or extreme close-ups. To use, mount on tripod as shown, and elevate the assembly which moves the camera viewfinder into the exact shooting position of the camera lens. After centering of scene is accomplished, return assembly to lower position. Camera will then be in positive alignment with the scene checked with the viewfinder.

—Bill Leedke.



Wipe-Off Assembly

A simple wipe-off arrangement may be had by cutting a piece of plywood about 1½" square and boring a hole in the center slightly larger than the outside diameter of the lens barrel. A piece of felt is glued inside of the hole to act as a means of gripping the lens barrel and also to prevent scratching same.

Two channels are made of cardboard and glued to the wooden piece between which the "wiping" mask travels as required. The "wiping" mask is made from a piece of heavy cardboard or fibre, painted flat black, and the edge that travels across the lens may be cut on an angle or "V" shape as desired.

To use, merely draw or push the mask across the lens until the lens is entirely covered, then stop camera and wind back film. Reverse mask and insert it from the other side, and move it across the lens. Or, wipes may be made by leaving mask in the same position and moving it across lens as before for each successive "wipe" effect. Make sure, when "wiping" in the succeeding scene, that camera and "wipe" action are started simultaneously.

This Wipe-Off gadget may be turned on the lens as desired to also produce diagonal or vertical wipes.

—George Carlson.



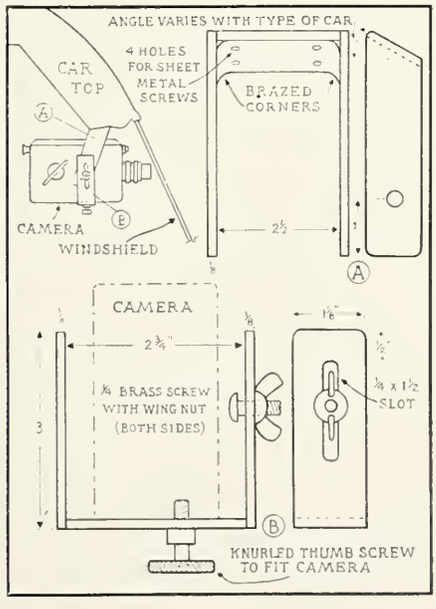
Windshield Tripod

I recently built a bracket for holding my camera rigidly behind the windshield of my car for taking pictures while the car is in motion. The bracket is a simple affair, consisting of two "U" shaped pieces which are adjustable to allow for vertical and horizontal movement of the camera. The top bracket is secured to the car with 4 sheet metal screws as shown in the sketch, as in most modern cars, the entire front of the interior paneling is metal. The mounting bracket is fastened just to the right of the rear vision mirror, in order not to interfere with driver's vision, yet it is near enough so he can control the camera with his right hand.

While this bracket was designed especially for my camera, slight changes in the specifications will make it adaptable to any cine camera. It is far more practical and rigid than the "floor and dash" type of automobile tripod.

The "U" shaped pieces are made of 1/8" strap iron 1⅛" wide. You can have the shaping, drilling, and brazing or welding done by any automobile or garage mechanic, possessing the necessary tools, at a very nominal charge. The necessary bolts are obtainable from almost any hardware store.

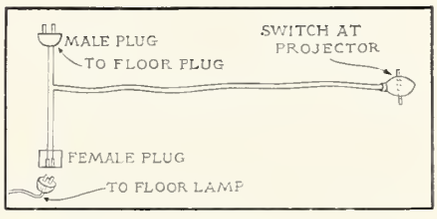
—Earl J. Stephenson



House Light Switch

I have been using a very simple device for some time for controlling room lights during projection. It's a sure cure for that annoyance caused by the too-eager "helpful Henry" who insists upon flashing the house lights on or off at the wrong time. The sketch herewith is self explanatory and all of the parts are available from any electric or five and ten cent store.

—O. A. Harmon



From B & W To Color

After searching unsuccessfully for a solution to the problem of gracefully changing from black and white to color in projection, I finally solved the problem as follows:

Some time ago, I shot some very interesting sequences in color. Becoming impatient while waiting for the color films to be returned from the processors, I shot similar sequences in black and white and processed the film

• *Continued on Page 328*

• If you have an idea or gadget, a trick or short-cut in making, editing or handling film, pass it on. If we print your idea in this department, we will give you either two 400-ft. 16mm reels, or if you are an 8mm user, two 200-ft. reels. If your idea is particularly good, we will give a roll of film.



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Experimental Cine Workshop . . .

• *Continued from Page 327*

myself to see immediately what filming success I had. When the Kodachrome film was finally received from the processors, I made a special title to be spliced between the black and white and the color film, reading as follows: "Now Let's See It in Color!" This I processed, according to the instructions which appeared in the May issue of HOME MOVIES which told how to make a brown and tan title for color films.

When spliced into the films, I found even the change in color of the title was a little too abrupt, so it occurred to me to re-make the title and process it so that it would gradually change from black and white to brown and tan. Here is how I did it. I shot the title on reversal film, and processed it in the usual manner up to the second developer. At this point, I placed a little less than one half of the title in a sepia toner at the rate of one frame every two seconds—just as I would do in making a chemical fade. After thoroughly washing the film, I did the same thing with the other end of the film, except that I used regular developer and gauged my fade to start fading out where the brown tone was densest. Thus I had created a lap dissolve in color.

—Henry R. Morris.

Projecting Stills

A heat and light absorbing shield for use in projecting "stills," with projectors not equipped for this purpose, may be made from a piece of clear sheet mica. Cut a small piece of mica of a size that may be conveniently placed or held in your projector between the light source and your film. This will absorb enough heat from the concentrated rays of your projector lamp to prevent blistering or burning holes in your film.

—Francis G. B. Metro.

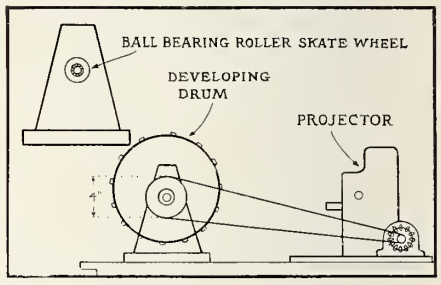
Telephoto Lens

For experimental purposes, you can make your own telephoto lens. I made one that required only two lens elements which I used in conjunction with my regular 1″ lens. I used a short focus binocular objective obtained from a cheap "dime store" opera glass, and for the rear element, a double concave 1″ diameter lens, purchased from an optician for 75c.

The rear element was placed in a turned wood cavity or ring and cemented in place with cellulose cement. The front element was fitted to a brass tube which I obtained by cutting up an old light socket case. I then made a tin tube about 7″ long that would just fit snugly over my camera lens. The rear element was cemented inside at a point that would bring it about 1/8″ away from my camera lens when the telephoto lens assembly was fitted on my camera for use. The brass tube holding the front lens was made to slide back and forth over the tin tube, for adjustment of focus, which was done visually before fitting to the camera.

To use this gadget, it requires that the camera lens be opened up about 1 or 1½ stops. I get a magnification of about 3 to 4 times.

Francis G. B. Metro



Drum Revolver

I use my projector as a power unit for turning my developing drum and drying rack. To make this possible, I constructed my drum assembly with two ball bearing roller skate wheels as bearings for the drum which allows the drum to turn smoothly and with the minimum of resistance required by my projector motor.

I turned the pulley out of 1″ plywood and its diameter of 4″ produces just the right speed with the motor hook up. The lamp and the intermittent projector mechanism is disconnected when projector is used as a power plant for my processing. I have run my projector motor on this hook up as long as 25 minutes at a time without overheating.

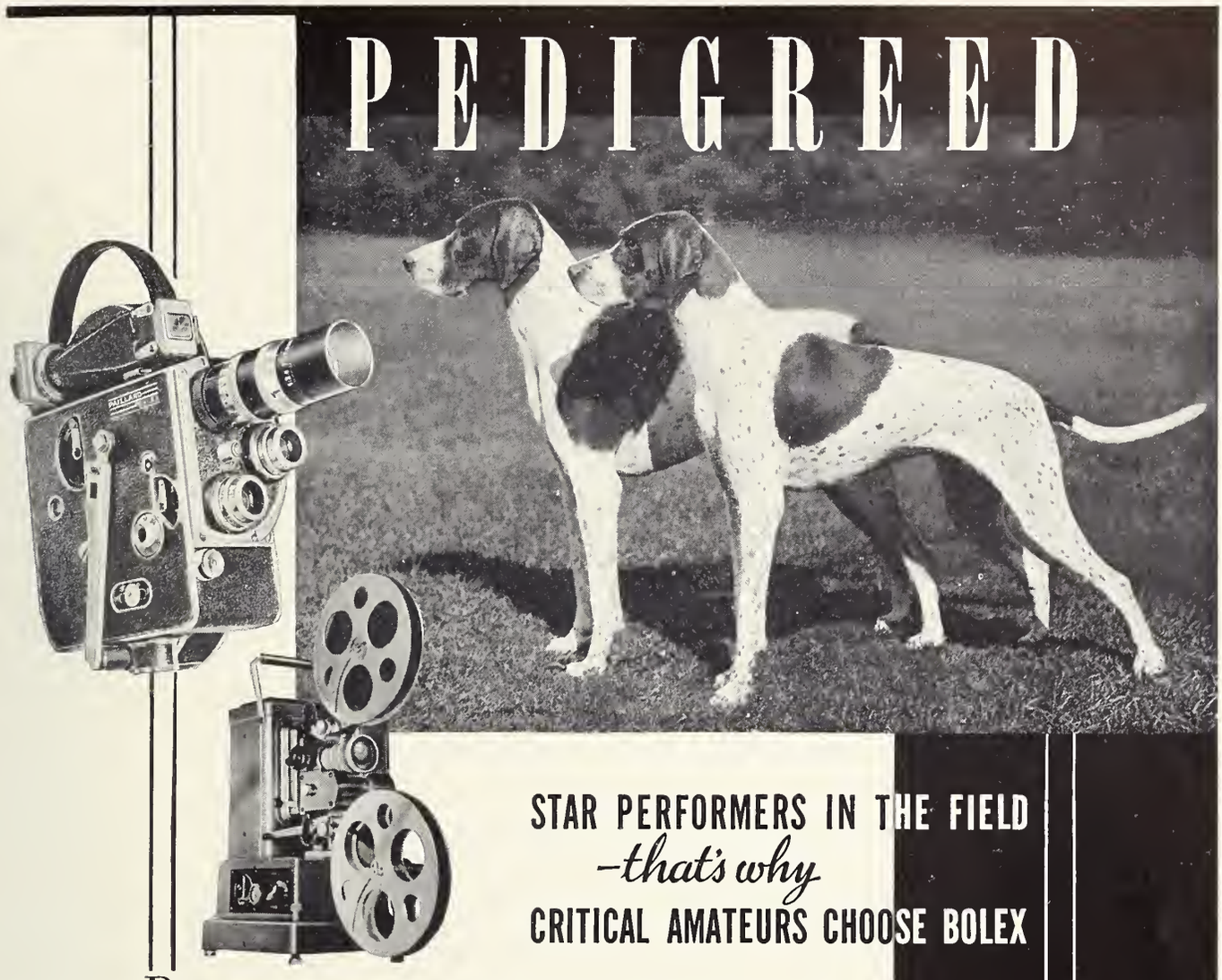
—John A. Hall.

Title Letters

An excellent set of titling letters can be made from letters clipped from newspaper headlines and pasted to cardboard backing before cutting out. By clipping these letters over a number of days, especially from one particular publication, a fine assortment of uniform typefaces may be had. The letters should be cut out entirely and if dipped in india ink and dried flat, they will be a deep flat black in color and will photograph to a better advantage than a rough cut letter.

—Herbert Hillbrink.

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Ask your favorite dealer to demonstrate how the BOLEX meets and masters every movie-making situation. Ask him, also, to show you the warranty enclosed with each camera, giving the camera and lens numbers and a strip of film exposed with that camera and that lens. If your dealer is not an authorized BOLEX dealer, he can easily get a camera or projector for you in about three days by wiring his order, or if you wish, ask us for the name of nearest BOLEX dealer.

BOLEX DOUBLE-EIGHT—with Hugo Meyer Kino Plasmat F/1.5 lens, $275.00; with Cinor Special F/1.9 lens, $250.00.

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A Little Piece Of Glass—But What A Difference . . .

• *Continued from Page 316*

colored filter. It renders full color correction for all panchromatic films and is of particular value in shooting through haze to distant objects, giving normal sky tones and cloud effects.

The "Aero-2" is a greenish-yellow filter and may be used with fast, slow, or regular panchromatic films. It gives normal correction and medium contrast although dark skies and accented cloud effects may be secured by closing the lens an additional stop.

The "23-A" is an orange-red filter for all panchromatic films and is the one you want for producing night effects, making moonlight scenes in daytime, and to shoot those fleecy white clouds against clear blue skies.

There's the dope on the four most popular and practical filters for the amateur movie maker. Now as to how to use them. On this page you will find two charts—one giving the filter factor of various filters, and the other — a filter factor compensator chart. These charts are important in assisting you to arrive at the proper exposure for a given filter without hav-

FILTER FACTORS FOR POPULAR 8mm AND 16mm CINE FILMS

FILM	K-1 Light Yellow	K-2 Medium Yellow	K-3 Dark Yellow	Aero-1 Light Yellow-Green	Aero-2 Medium Yellow-Green	G Orange	23-A Light Red	25-A Dark Red	X-1 Light Green
Agfa Super-Pan.	1.6	1.9	2.2	1.25	1.5	3.	4.	5.	4.
Eastman Super-Pan.	1.6	1.9	2.2	1.25	1.25	3.	3.	4.5	4.
Dupont Super-Pan.	1.9	2.	2.2	1.7	1.7	2.9	6.	8.	3.1
Agfa Regular Pan.	1.6	1.9	2.2	1.5	1.5	3.	4.	5.	4.
Eastman Regular Pan.	1.5	2.5	2.2	1.2	1.5	3.	4.	10.	3.1
Dupont Regular Pan.	2.2	3.1	2.	2.4	3.7	5.	5.3	10.	3.1
Agfa Ortho and Plena.	2.	3.	4.5						
Eastman Ortho and Veri.	4.	8.							

*All figures are approximate. Figures such as 2.2 can be considered as 2, and 1.25 as 1.50 (or 1½).

FILTER FACTOR COMPENSATOR

Normal Exposure Without Filter	FILTER FACTOR NUMBERS 1.5	2.	2.5	3.	4.	5.	6.	8.	10.	12.
f: 2.8	2.3	2.	EXPOSURE WITH FILTER							
3.2	2.8	2.3	2.2	2.						
4.	3.2	2.8	2.5	2.3	2.					
4.5	4.	3.2	3.	2.8	2.3	2.2	2.			
5.6	4.5	4.	3.5	3.2	2.8	2.5	2.3	2.		
6.3	5.6	4.5	4.3	4.	3.2	3.	2.8	2.3	2.2	2.
8.	6.3	5.6	5.1	4.5	4.	3.5	3.2	2.8	2.5	2.3
9.1	8.	6.3	5.9	5.6	4.5	4.3	4.	3.2	3.	2.8
11.3	9.1	8.	7.2	6.3	5.6	5.1	4.5	4.	3.5	3.2
12.5	11.3	9.1	8.5	8.	6.3	5.9	5.6	4.5	4.3	4.
16.	12.5	11.3	10.	9.1	8.	7.2	6.3	5.6	4.1	4.5
22.	18.	16.	14.	12.5	11.5	10.	9.1	8.	7.2	6.3
32.	25.	22.	20.	18.	16.	14.	12.5	11.3	10.	9.1

ing to review your algebra lessons.

When using a filter, you must open your lens wider than when shooting without, and just how much you must open it you can determine by the "factor" number of the filter you wish to use. These "factors" are given for the most popular filters, in the charts referred to above, and are a key to the amount of additional light that must pass through the filter and lens to compensate for the amount of light that is held back by the filter. Thus, if you wish to use a "23-A" filter with Agfa Super Pan film, a glance at the charts will reveal that your lens would have to be set approximately two stops wider than normal.

Both charts will enable you to quickly determine proper exposure for the most popular films and filters. Taking the above film and filter, for example, let us assume your exposure without a filter is f:9. By referring to the Filter Factor Compensator chart—line eight, column five, under the filter factor No. 4—you will find that your exposure with the "23-A" filter should be f:4.5.

In using the Filter Factor chart, don't let the odd decimals in the factor numbers confuse you. Merely use the nearest whole or half figure as, for example—a factor of 1.6 may be called 1.5 or 1½, and a factor of 1.9 or 2.2 may be called 2.

Now about the expense — and certainly this has had something to do with retarding the use of filters among amateurs—filters for cinecameras are within the purchasing power of any amateur. You can make your own, and your own filter holders too. Wratten filter gelatines are obtainable from almost any photo supply dealer from which you can fashion a filter for your camera by sandwiching a section of the gelatin between two small panels or discs of optical glass—also obtainable from your dealer. Such a filter may be held in place before your lens by means of adhesive or scotch tape.

Home made filters are suggested only as a means of giving filter-filming a trial. Just as soon as you succumb to its charms, by all means purchase one of any of the number of inexpensive filters and filter holders now on the market. Because of the generally small diameter of cine camera lenses, relatively small filters are required and their cost is consequently surprisingly low.

Remember — the candid camera fiend, whose numbers and interest in photography have grown by leaps and bounds, is the direct result of increasing salon print exhibition of well composed photographs in which the use of a filter was invariably a dominating factor. Filters are the candid camera-



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• Title Troubles •

IF YOU have any questions pertaining to titles or title making, Mr. Cushman will be glad to answer them. You can address him in care of this magazine or direct to his home address, 3425 Witmer Parkway, Des Moines, Iowa. Include as much information as possible, such as developing formula used, light source, kind of film, etc. Be sure to enclose a self-addressed stamped envelope for your reply.

Q. What are the most pleasing color combinations for Kodachrome titles? I have a film taken last winter in Florida and would like some titles to harmonize with the rest of the film. The scenes predominate in blue.—C. B. N., Paterson, N. J.

A. Far be it from me or anyone else to try and tell you what colors you should use in making color titles. If we had set rules on such things our films and titles should soon become uniform, and the personal feeling and charm would be lacking. A color movie is no different than any other object in color. It should conform to the usual standards of color harmony. You yourself must decide what color combinations you like most — what tints or shades will look the best with your particular film.

Since the film predominates in blue, why not have the main title a deep blue with either white or light yellow letters. For the sub-titles, keep the background plain, with white letters being suggested. Many users prefer purple-haze or blue base positive film for their Kodachrome titles. This fits in very nicely with color film and is quite inexpensive.

But to answer your question, it can be only my personal preference. I like deep maroon or navy blue for a background with white or light yellow letters. I do not like much green as it usually looks a bit gaudy. But as I said, these are but my personal preferences and should not be taken as the only combinations to use.

Q. In setting out to make titles for a duplicate print, how can I make them so that they can be projected with the emulsion side towards the light source, the same as the duplicated print, thus omitting the necessity of re-focusing each time a title appears? —C. K. M., Mobile, Ala.

A. There are three ways you can do this. One way, probably the most difficult, is to letter the title backwards. The second way is to place a mirror in front of the camera lens at a 45 degree angle in such a way that the title is reflected by the mirror into the camera lens. The last and easiest way is to load your camera with clear base positive film *with the emulsion side away from the lens,* just the opposite of ordinary procedure. The exposure is made the same as usual. Although no adjustment in focusing will usually be found necessary, it might be wise to run a test strip.

Q. I recently saw a "The End" title made out of ribbon or string and it spelled out the words as it went along. Does this take elaborate animating equipment, or can I do it with my camera?—C. G. G., Columbia, S. C.

A. Yes, you can, and it is not difficult. Place the string, ribbon, or whatever you intend to use on a dark background to form the wording desired. Black ink can be used to darken the string between words. When ready to shoot, turn the camera upside down. Start the camera running and after sufficient time has passed to read the title, pull the string off the background beginning at the end of the title. That is, if the title says "The End" take the end at the "d" and pull quite rapidly. As soon as the string is all pulled from the background, the camera is stopped.

After the film has been developed, the title naturally is upside down. The film is turned end for end and when projected the illusion is complete. Those using 8mm cameras should write the title backwards, or else shoot into a mirror at the title. After processing, a duplicate should be made of the title, otherwise it will project with the emulsion side away from the screen and a re-focusing adjustment will be found necessary.

I've Got a Problem

• *Continued from Page 310*

fore, to always use new or reasonably new photoflood lamps for your titling work.

More Light (G. M. Kind, Boston, Mass.)

I have a Keystone projector with a 200 watt light. Have you any plans or ideas on how I can increase the size of the light to 300 watts or higher?

It is possible that you may be able to use a 300 watt projection bulb in your present projector without making any changes. However, it would be necessary to change your ventilating system to increase the volume of air forced through the lamphouse. The larger bulb would require more cooling. Some do this by enlarging the pulley on the fan and increasing the motor speed.

Fades and Dissolves (C. A. Novak, Chicago, Ill.)

Which is the more satisfactory way of obtaining a fade-out? Will closing and opening the lens iris produce this effect? Is the lap-dissolve idea the same as dissolving one picture into another?

You can use the iris on your lens for making fades providing you are shooting with the lens fairly wide open on the scene in question. But if you are shooting at f:8, for instance, you would not have sufficient latitude between f:8 and f:16 to effect a fade.

Other methods for making fades are with chemicals, or by using a fading glass, both of which are available from most all photographic dealers.

The lap-dissolve is the result of fading one scene into another. This is done by fading one scene out, then winding the film back to the point where the fade started and fading in the next scene.

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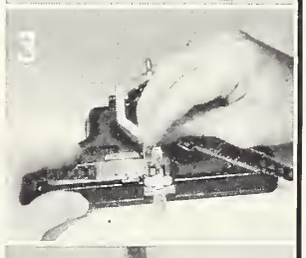
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Mid-Summer Speeds Club Activities . . .

• *Continued from Page 317*

Some clubs are confronted with the problem of maintaining interest and of course, the membership of, those members who are not interested in club productions. The Portland Cine Club—one of the oldest of amateur movie clubs—has solved this problem by establishing and maintaining an extensive free loan library of 8mm and 16mm films. At the present time, according to Secretary Arthur Gibbs, the library consists of over 100 reels of subjects which are available without charge at any time to club members. The library is being constantly built up by additions made possible through club funds. They also have access to many film subjects sponsored by industrial firms and advertisers, and these are renewed or replaced with other subjects at frequent intervals. We believe this library idea is one that might easily and profitably be adopted by more amateur clubs.

Another interesting bit of club news came to us from Frederick Hunt, secretary of the Southbridge (Mass.) Movie Maker's Club. He states they have a great many requests for showing club and other films to schools, churches, clubs, and not infrequently some shut-in. They conceived the idea of advertising their club by making a "short" subject which included, as actors, every member of their club. This film is always shown in conjunction with other films on these "request" programs.

Discussion frequently arises among club members as to the best method for judging contest films. This year, the Los Angeles 8mm Club selected as their judging staff, a dramatic critic, a cameraman, and an artist—in place of the usual three cameramen as in the past. They believe, according to Secretary V. P. Burdick, that a mixed judging staff will tend toward fairer decisions, particularly because of the great variety of pictures submitted in contests. Points are awarded as follows: General interest 50%; exposure, 10%; composition, 10%; editing, 10%; titling, 10%; and 10% for continuity. We are sure other clubs will find this of interest.

The number of notices regarding new clubs, as well as announcements of meetings and club events, are coming to us so fast these days we do not have space to devote to all of them here. We want all club secretaries to continue sending us their notices, however, and we would particularly like a report *after* each club meeting telling of any interesting facts regarding contests, conduct of their club, and etc., that might be of interest to other clubs. When you do this, try and send us some photographs of your club's activities which will make your club story just that much more interesting.

Again to those who wish to join an amateur movie club just write HOME MOVIES expressing your desire to join and we will put you in touch with the club nearest to you. If you wish to organize a home movie club, we'll be more than glad to assist you. A post card will bring you our booklet—"How To Organize A Movie Club" which is chuck full of ideas on how to start your club, get new members, conduct meetings, and etc.

Remember, experience is the best teacher. And whether it is your experience or that of another cinebug, you'll get 'em both from the same school — and a good one too — your home movie club.

Movie Of The Month

• *Continued from Page 315*

that famous New England institution, the Clam Bake! We see artists perched among the crags of the rockbound coast, transferring to canvas with meticulous care, some of the beauty of this famed region. Watts takes us right down to sea among the hundreds of picturesque sailing ships—makes real all of those scenes word-painted for us heretofore in novels and storybooks.

So intriguing is Watts' composition that we reviewers—even though we live in the midst of some beautiful scenery here in Southern California—felt an uncontrollable urge to cancel our vacation plans in favor of a trip to New England.

One thing we liked in particular was Watts' technique of occasionally giving an otherwise ordinary shot importance by preceding it with a thoughtfully composed title, as in the instance where a shot of a typical New England church follows this title: *"Quaint White Churches Welcomed Us To New England."* Ordinarily, this would be just another shot, but Watts made it important—"dressed it up"—with a few well chosen words that focused your attention upon it.

Throughout the film, important sequences are properly filmed first with a long shot, then a medium shot, and finally a beautiful closeup. There is

the sequence relating to drying codfish. We are shown this at fairly long range, then a closer shot at a different angle and, finally, a closeup of a man spreading handfuls of salt over endless numbers of dried codfish. Still another instance is where Watts shows scenes of a mammoth public clam bake. Here, again. are long shots of the huge steaming pits being prepared, then a medium shot showing the clams and other food arranged in the pit and, subsequently, some vivid closeups of steaming red lobsters being carved and served. There were many scenes like these, that because of composition, were very compelling. The food scenes at once made you hungry—made you want to be there! And when an amateur movie does that—it's colossal!

And speaking of eating, we must tell you of the most important highlight of this film. Watts, like many other wide awake amateurs, has caught on to the professional's currently popular filming trick—the "running gag." A "running gag" is a piece of comical business that is carried along throughout the film, a shot of which is interjected at intervals as the film story progresses. Early in the picture, Watts inserts a closeup of one of the women members of his party eating a hot dog. Other members of the party are intent on viewing scenery, but here she is—tearing into the hot dog with a seriousness that imparts just the right comedy note to the film! Later, after the party makes camp for the evening, a luscious meal is being served. There are vivid closeups of frying fish browned to a turn in a sizzling skillet, and baked beans, steaming as they are turned out in generous spoonsful into the hungry vacationist's waiting plates. Suddenly, another closeup flashes on the screen of the woman eating—almost viciously —another hot dog!

And when the hunger-provoking scenes of the clambake appear, again we find the damsel in a closeup with her ever-present hot dog, consuming it as she eyes with contempt her friends enjoying the rarer delicacies of the traditional New England clam festival.

To recite all of the highlights of "New England Holiday" would require more space than is available to us. But the things that brought the "Movie Of The Month" award to this film were, first—its very excellent photography; second—fine continuity; third—good titling; and last, but not least—Watts' clever use of the "running gag."

To sum up "New England Holiday," its photography is unusually good with consistent exposure. Composition is excellent. Shots are varied and effective. Editing was extremely well done, and the titles were brief. They told all you wanted to know. Watts' titling is a good example of how the amateur should handle this phase of movie making. There were no unnecessary tricks attempted. Wipeoffs were restricted to the main and closing titles and were definitely well done. All subtitles were plainly lettered over simple backgrounds.

This review should not close, however, without mention of the glorious sunsets which Watts imprisoned upon his Kodachrome film. Sunset filming in color is probably one of the most ardent pursuits of the Kodachrome filmer, and we believe Watts' shots to be among the best we have ever been privileged to see.

Ah—let's see now. How far is New England from California. "Jeeves . . . ! My road maps—and pack my bags!"

Fade In-Fade Out-It's Easy!

• *Continued from Page 318*

produce a fade, the glass is passed before the camera lens during filming, as fast or slow as the length of the fade desired. Attachments are obtainable which fit over the lens and hold the glass in readiness for use as well as providing a traveling guide for same.

A very effective fading device which is restricted, more or less, to use in title making is the rheostat. See Fig. 5. This is a variable resistance, usually built into a ventilated metal housing and equipped with a calibrated dial or knob as a means for adjusting the volume of electrical current passing through it. When connected in series with the illuminating current supply of the titler, the rheostat can be made to gradually diminish or increase light intensity as desired.

With reversal film, fadeins are produced by starting the camera with lights at low intensity and gradually increasing same until full intensity is reached. For positive film titles, a fadein would be made by starting camera with the lights at full intensity, then gradually dimming them to a predetermined exposure. You see, when fading in on reversal film, regardless of the method used, the effect you obtain is the same as though you gradually opened your lens from a fully closed position to the proper exposure point.

With positive film, in making titles, a fadein is effected in almost the opposite manner, i.e., the film is over-

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exposed at the beginning of the fade and gradually adjusted to normal. With positive film, overexposure renders the film opaque, while with negative or reversal film, overexposure renders the film transparent.

Undoubtedly there are other fading gadgets and methods available to the amateur and these will be described in future issues of HOME MOVIES as they are discovered and tested by our advisory staff. If you have not already added fading to your repertoire of cine tricks, choose the method or gadget described above best suited to you and add this vital "punch" to your home movie films.

Come—With Your Camera—To Wonderland!

• *Continued from Page 320*

to try to shoot it with a low sun and take advantage of shadows for contrast. Don't waste film shooting down into hot springs from which great quantities of steam are being emitted as you won't get much else besides the steam.

Keep close contact with the Ranger Naturalist to learn of the time of eruption of geysers and any unusual appearance of animals that you can shoot.

As Yellowstone covers a vast area with a great variety of natural phenomena, you will find it to your advantage if you don't try to shoot everything you see but rather strive to get good shots of the outstanding attractions. Likewise I believe it best not to try to feature scenic shots in Yellowstone as the natural phenomena and animals hold the spotlight of interest.

On the way to Old Faithful, there are the Paint Pots which have a character and interest all their own. As they are so perfectly even in color tone, by all means they should be made in the early morning or late afternoon to make the little folds of bubbling mud stand out in relief.

There are many hot springs, pools and little geysers as you approach the Old Faithful area, but it's best to concentrate your attention on Old Faithful geyser which definitely erupts at hourly intervals and puts on a good show from all angles.

There is a certain tension that engulfs all newcomers who stand by waiting for Old Faithful to erupt. It's sort of like "buck fever" when you go out to shoot your first squirrel or rabbit and your finger gets light on the trigger. Rarely does one take time to study Old Faithful and select a strategic spot for shooting, as they would in getting a camera position for registering the Washington monument. There is no opportunity to study the subject for camera angles and exposure as Old Faithful hides in the bowels of the earth until time for eruption. Only then does it shoot forth water and steam to its full height. Then alone do you know its majesty, when the light is best, or how the wind will blow the steam, and what area it covers.

Many people press the button too soon as the warning spout of water comes from the cone or before Old Faithful reaches its maximum height. Many wait too long and find the graceful shape engulfed in drifting steam. Still others stand spellbound and forget to shoot.

The most common mistake is that filmers get too close to the cone and when the geyser erupts it goes way out of the camera frame. Next, they do not judge the direction of the wind and find the column of water completely obliterated by steam.

A little practical consideration of the problem should prevent you from being too close. Select a tree or building approximately as high as the guide book says the Geyser erupts. View it through your finder and move forward or backward 'til you have allowed sufficient field to encompass the geyser. Pace off the distance from your camera. Then go to the cone shortly before an eruption is scheduled and survey the direction of the wind and the drift of the steam which is always coming from the cone. It's best to have the wind blow the steam to one side of your picture, but directly away from the camera will do. With the direction determined pace off the same distance from the cone as you did on your test camera position and you should be approximately okay. But look around and see if you can also include some foreground or frame the geyser artistically with trees.

The best time to shoot Old Faithful is in the afternoon from the west side through the trees near the horse hitching rack. A 23-A red filter will be a great aid.

By all means stay around Old Faithful for several eruptions and try to build up a sequence which can open with the Ranger setting the clock for the time of the next eruption. Follow up with shots of people coming towards the formation area, show them sitting down on the logs, get close-ups of their intent expression as they scan the cone for signs of eruption, make shots of them getting their cameras ready, try to line up 50 or 100 camera fans all ready to shoot. Get a few

flashes of the warning spouts of water from the cone, make cut-in shots of people watching the eruption and be sure to get real expressions of their astonishment. Then shoot the overflow water stream as it pours over the formation. Now if you have several angles of the eruption, general views and close-ups, you can put together a mighty interesting sequence of this phenomena.

There are innumerable hot springs and small geysers in this area around Old Faithful and you should make some shots of them by all means to add variety to your films. Grotto, Castle, Riverside and Daisy geysers are well worth trying to connect with. Grand and Giant are the largest and you will be among the lucky few if your visit is timed with one of their infrequent eruptions.

When covering the hot springs be sure to make close-ups of the area where the water is actually boiling. For dramatic effect select a fissure in the formation through which you can see boiling water and come down close upon it, then have feet walking across your field of view.

Movie of Month

• Each month the Editors of HOME MOVIES select the best picture sent in for analysis and designate it "The Movie of the Month." This movie is given a detailed review and a special leader is awarded the maker.

This award does not affect the eligibility of such films for entry in the annual HOME MOVIES CONTEST. They are automatically entered for rejudging with those films submitted especially for the annual contest. Films awarded the honor of MOVIE OF THE MONTH to-date are:

DECEMBER: "Youth," produced by A. O. Jensen, Seattle, Wash. An 8mm picture 400 ft. in length.

JANUARY: "Destiny," produced by J. Frederick Morrison, of Long Beach, Calif. A 16mm picture 800 ft. in length.

FEBRUARY: "Insomniac," produced by M. R. Armstrong, Los Angeles, Calif. An 8mm picture 200 ft. in length.

MARCH: "Today We Die," produced by John Wentworth. A 16mm picture approximately 400 ft. long with musical accompaniment.

APRIL: "Chicagoland," produced by Theodore Shaw, Chicago, a 16mm picture, approximately 400 ft. long.

MAY: "Africa," produced by Mrs. Albert Heekin, Cincinnati, 16mm picture approximately 900 ft. long.

JUNE: "Alaska Cyclorama," produced by R. C. Denny, Fresno, Calif. 16mm picture approximately 800 ft.

JULY: "Behind the Dial," produced by Robert C. Orr, Mt. Kisco, N. Y. 16mm. picture approximately 400 ft.

AUGUST: "New England Holiday" produced by Albert Watts, Brooklyn, N. Y. 8mm. Kodachrome picture, 800 ft.

From the Old Faithful area you can proceed to Canyon by way of Lake Yellowstone. On the way no doubt you will see bears parked alongside the road waiting for a hand-out. Make a trucking shot from your back seat looking through the windshield so as to have the silhouette of the driver on one side of your frame and the bear on the other side getting larger as you approach. If you stop opposite the bear he will stand on his hind legs and place his forepaws on the window ledge and peer into your window. BE SURE TO KEEP YOUR WINDOW CLOSED if you want to keep out of trouble. Most likely you can get an exterior shot by staying in your own car and waiting until another car comes along and the bear goes over to repeat his act.

From here your road leads to Canyon, by far the most awe inspiring sight in Yellowstone. About half way there is another outcropping of hot springs. The Dragon's Mouth and the Mud Volcano are the most effective. Select a location on the hillside looking down into the crater and be sure to have some people in the lower part of your picture as they watch the action. Be sure to get close-ups here too.

As all of the outstanding attractions are marked with official descriptive signs you can use some of them to advantage but of course too many will become monotonous.

The Canyon has several points of vantage. While some are best for a comprehensive view of its greatness when viewed with your eye, you must seek the one best suited for the camera eye. Artist Point gives you just the right angle and provides indespensible foreground atmosphere. Frame your shot here with some of the evergreen boughs or tree trunks. An artist working on a sketch also fits in nicely in the foreground, or a couple of people just looking on. The light from this point is best in the morning about nine when the sun shines down into the canyon.

The Artist Point shot should be your key to the Canyon sequence followed up with a full screen shot of the Lower Falls made from the floor of the Canyon, also shots of the top of the falls taken from a ledge above and other angle shots of both Upper and Lower Falls.

Like most of the attractions in Yellowstone the Canyon is surely a subject for color. On the other hand, panchromatic film and the intelligent use of a 23-A red filter plus effective angles on sunlit sets will give you a worthwhile film.



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"Tell Me—What's Wrong With My Films . . ."

• *Continued from Page 323*

cutting, and by this we mean the scenes were of the proper length to keep the pace set for the picture. Closeups were judiciously cut into long and medium shots. Interesting details in the closeups made the picture satisfying home movie fare.

Four Hours to Fill ★★★
200 Ft. 8mm. K. & M. H.

This is a dandy, "homey" sort of a continuity. The film opens with a chap reclining lazily on a sofa with his feet cocked over the back. Also on the sofa reading is his wife. Apparently bored, and sensing the boredom of the others present, she suggests to her husband that it is time they threw another party. A sister sitting in another chair nearby begins suggesting games, none of which appeal to the husband. Finally "Anagrams" is suggested and he sits up abruptly and displays his approval.

As the film unfolds, the husband reveals a novel twist to the Anagram game. He paints each letter-block with luminous paint. The blocks are placed about the home, in preparation for the party. In the meantime, the women prepare for the party, apply makeup, and primp as is usually customary. The husband's preparation for the party is a little more novel. With stop motion photography, this cinefilmer makes the husband change clothes in a jiffy and suddenly we see him fully dressed for a sleigh ride which follows.

The sleigh ride was handled interestingly. Most of it is done in miniature with the lighting in low key to give the illusion of moonlight. Cut in occasionally are closeups of the sleighing party, laughing and jostling one another.

Presently the party arrives at the house, and we see some of them before the fireplace toasting frost-bitten fingers. A new game is introduced—balloon volley ball—and the hostess explains it by showing them a miniature of mechanical dolls playing the game. The party take seats about the room and play the game until they rid themselves of the chill of the sleigh ride. Then the novel Anagram game is suggested. The luminous painted blocks are exposed to light, then the rooms are darkened. The blocks appear as stars twinkling in the dark and it is in this way the blocks are located by members of the party. As the collected blocks are shown being assembled into words, we suddenly see the words—"When Do We Eat" spelled out. The boys and girls make a rush for the dining room table and as they are being seated, the picture fades out to the end title.

Photography: The entire picture was shot indoors. Filmed on Kodachrome, it was very evenly exposed. The miniature shots compare very favorably to the regular shots in exposure, with exception of the snow miniatures which were purposely underexposed for the "moonlight" effect, previously mentioned. The action, in these shots too, was a bit "jerky." Possibly, shortening this sequence would help it some.

There was some fine "split-stage" photography showing the wife phoning invitations to friends. She is shown in one half of the film, while those she is phoning, are shown on the other.

Editing: Was very good. Kept action flowing. As suggested before, sleighing scene (miniature) could be trimmed.

Titling: Was very good. For a color picture, the method used was very effective. All titles were on a blue background with the lettering, which was printed on smaller white backgrounds, first laid over an orange disc. They were full explanatory and aided the continuity considerably.

Put Tomorrow's Thrills In Today's Vacation Films

• *Continued from Page 324*

was where I broke open the color film. With Kodachrome I obtained a superb sequence of the Negro parade with its beautiful floats. The "white" parade, the day before, had been rained out.

Then followed scenes of a boy plowing with an ox, my wife shown strolling amid the 600 acres of rhododendrons at Craggy Gardens, Linville Falls, a beautiful mountain stream at Cataloochee Ranch, an old mill wheel and its owner, etc. Then on to the Cherokee Indian reservation . . . a redskin shooting arrows at a target, some grand angles of the arrows being shot and hitting the target. Topping this sequence was a fine close-up of the Indian in the act of drawing the bow, and some shots of an Indian mother and papooses.

At Gatlinburg, Tennessee, my 8-year old son and myself took a horseback trip up Roarin' Fork . . . a de-

lightful "back to nature" trail that would tempt the film to turn itself in the camera. One of the quaint scenes brought back from this trip was that of an elderly woman at an ancient loom, weaving a towel. We also brought back the towel!

This filming venture a la horseback also provided me with a "don't" to pass on to other amateurs here. Don't try to film anything—animated or stationary—from the back of a horse. Even though standing, as I tried it, the results were jiggly to say the least. Back and forth, though, this horseback trip provided some of my best footage . . . scenes and incidents I never would have been able to search out with an auto or on foot. And the horseback journey was again at the suggestion of the author whose article on this sector of Tennessee I had read years before!

Of course, fate and chance will stage many an unplanned "shot" for the roving cine filmer. An accident that very nearly catapulted our car and trailer into the Ohio river was one of these. A lost puppy strayed from a dog kennels called "Puppyland" was another, with my son and the puppies as the actors. Then a "parade" after we got home . . . one organized by our two children and participated in by the rest of the neighborhood youngsters. All of which was a juvenile imitation of the parade at Asheville.

Incidentally, it is this youthful parade down "our street" which marks "The End" on this one vacation film of mine.

To capture the color in many delightful scenes "shot" I used Kodachrome film in my Argus camera. These cost about 13 cents a picture and they provide me with the opportunity of projecting such scenes and studying them at my leisure. These, combined with my motion picture record of that vacation, make a living, moving, magic diary of that holiday that I wouldn't trade or sell for twice or thrice the total cost of that vacation.

Of all the hobbies I have ever ridden in my time, surely this one of home movies is the "tops." One of these days, the bank account permitting, I'm going to "follow an author" through Oregon with its Columbia River, snow capped Mt. Hood, the annual rodeo—I should say "Roundup"—at Pendleton, its salmon runs, roses and cattle ranches. Adieu till then.

Why Extreme Contrasts In Titles?

• *Continued from Page 319*

to photograph figure 1 (as perhaps some one will). He should expect the result to be exactly as it appears here. If this is what he gets, then he will know his exposure was correct. But suppose the background is light, as in figure 2, then one of two things went wrong: either his exposure was too great, or else he got a light reflection due to improper placement of the lights.

Or perhaps the result looks more like figure 4. If so, the exposure was not sufficient and next time the lens must be opened wider. In laboratories photoelectrically controlled, an attempt is sometimes made to correct for this underexposure with the result that the background will have been lightened somewhat, but the letters might still be a bit grey, as in figure 3.

Most contrast troubles seem to result when the amateur uses positive film and tries to develop it himself. Here he has both problems of developing and exposure to contend with, and each depends to a certain degree upon the other.

Again let us assume that he wants to duplicate figure 1. Of course his copy is a plain white card with jet black letters. When proper exposure is given, the result as shown in figure 1 will be obtained when developed in a developer such as D-72 used full strength for 2½ minutes at 65 degrees. If, however, the film looks more like figure 2, insufficient exposure has been given. Should the title appear like figure 4, too much exposure has been given, resulting in an opaque background and veiling of the letters.

In the case of too much exposure and under-development, the result is a light grey letter and a none too dark background. Figure 3 is an example. This can also occur if the film was light-fogged and under-developed.

As many workers know, almost any developer can be used in title developing, the contrast being obtained by about doubling the normal developing time. It is better, however, to use a contrasty, fast working formula since this reduces the danger of chemical fog. But for those who still insist they want extreme contrasts, 6 minute development in either D-19 or D-11 will give it to them. And for the blackest of blacks, 3 minutes in D-9 at from 65 to 70 degrees.

Amateurs who insist on such extreme contrast and who enjoy the last three mentioned formulas, have never used backgrounds with much success. The background must be not more than a dark grey. In figure 5 we strived for contrast. In figure 6 we wanted a pleasing result — a background that resembled what it was

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supposed to be, yet still was dark enough to set the letters off in a clear and readable manner.

The same holds true of scenic backgrounds if not more so, for a scene too dark, such as in figure 7, obliterates detail, looks muddy, and isn't natural. Figure 8, although perhaps a bit too light in this particular illustration, would look far better on the screen. The letters are still easily legible and the scene looks much more natural.

Neither figure 6 nor 8 was obtained by using a high contrast developer. Such soft, warm tones are obtained in any of the print developers, such as M-Q, D-72, Universal, and so on. It would be best to use the developer full strength and develop for the maximum amount of time. This results in the desired dark background, but not black nor too contrasty. If the letters seem a bit grey, it is due either to light fog or over exposure. Over-development should not cause grey letters if safe-light and exposure are correct.

Figure 9 is a good example of the type of a background *not* to use. The exposure of white over the "I" and "E" are almost as white as the letters themselves, and had any lettering fallen there, it would not be easily read. To darken this expanse of white on positive film, more exposure was given, and this resulted in a veiling of the letter "A" and the word "Glimpse." Since white letters are to be desired at all times, backgrounds with white expanses in them should be avoided whenever possible.

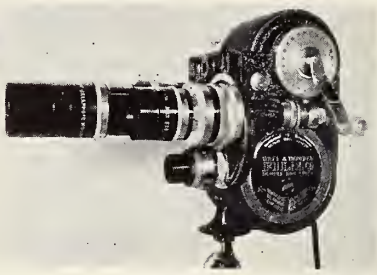
In conclusion, let us repeat that old photographic saying which is as true for titles as for scenic photography, and that is, "Exposure governs density, development governs contrast." In making titles, then, expose so that the letters will remain white, and let the developing bring the desired amount of contrast.

Give Us More Titles!

• *Continued from Page 322*

proper exposure, the kind of film to use, and the problem of properly centering titles. To those amateurs who do not wish to construct their own titlers, we advise purchasing any one of the several good titlers now on the market which are particularly designed for easy title making with small typewritten or handlettered cards. They provide for accurate centering of title with camera lens, and complete instructions for operation together with data as to exposure, etc. are supplied. Titles are made on positive film from white title cards typed or handlettered in black ink, which any

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amateur can do himself. When developed, these titles will be reversed, i.e., with white lettering over black backgrounds. Positive film titling is the most commonly used by amateurs because of its greater economy in film cost.

Titling with positive film, of course, calls for a processing or developing service that is not included in the film purchase price, as is usually the case with reversal films. So it becomes necessary for the amateur to have this done elsewhere, or to develop the film himself. But developing positive film titles is so simple a procedure that most amateurs will undoubtedly want to do this themselves. Those who do may write the editors of HOME MOVIES for all necessary data and the brief instructions necessary for this pleasant and interesting phase of home movie making.

We want to tell you about some of the films we recently reviewed in which the subtitles were too elaborate. They were the equivalent of main titles. Elaborate title composition with artistic or pictorial backgrounds should be restricted to main, credit and end titles. Subtitles — i.e., the descriptive titles that run throughout the picture, should be simple with plain lettering over inornate backgrounds. Rules, plain or ornamental, are often used to frame subtitles, but their use is diminishing. The simpler the subtitle, the more professional-like it will be. One need only recall the subtitles in films of the days of "silent" theatrical movies, or the few subtitles which are occasionally seen in theatrical films of today. One or two excellent examples appear in the currently screened production, "Juarez."

Then, there is the practice of "zooming" subtitles. "Zooming" is quite in order for main, credit, or special announcement titles, but it does not belong in the subtitle. "Zooming" is more distracting than effective when used in this way. There is one logical professional effect that can be used to advantage in filming subtitles and that is the fade. Quick fading in or out of subtitles gives a very pleasing effect, especially as it softens the sudden change on the screen from picture to title.

In short, a well edited film should begin with a good main title followed by whatever credit titles may be necessary. Then, as the picture unfolds, there should be ample subtitles to assist the pictures whenever necessary to tell the story. Contrary to the opinions of many, there is no hard and fast rule as to how many subtitles should appear in a given length of film. That depends entirely upon the nature of the story or topic filmed and the manner in which it was filmed. Smart cinefilmers will make their shots with an eye toward editing and titling.

Just remember this—that to date, no Hollywood producer has achieved the Academy Award for a soundless or title-less film. Someday, perhaps, such a film may be produced. But in the meantime, cinefilmers, let us have titles—more titles!

Who, When, What, And Where—

• *Continued from Page 321*

final number—"Yankee Doodle Goes To Town Again." The entire Aquacade performance runs for an hour and a half and if you'll film all the highlights you will carry back with you one of the most colorful and interesting films of your cine filming career.

I believe I have exposed Kodachrome film at the Fair from almost every conceivable angle. I always keep my eye "peeled" for color and action and my filming results justify it. One day I set out to film some unusually picturesque atmosphere—something within the Fair grounds, yet far removed from the now commonplace main show. Taking the road to the right of Billy Rose's "Aquacade" brought me to the palatial Florida exhibit. Rich in its southern architecture and densely surrounded by swaying native palm trees and colorful orchards of orange trees, the exhibit abounds with countless tropical birds—parrots, brilliantly-plumed cockatoos, parakeets and canaries—a scene literally begging to be transferred to the emulsion of your color-hungry Kodachrome film!

Now what could be more fascinating on the screen than a shot of the family enjoying delicious cones of Florida orange sherbet in a setting like this? And if you want an "exclusive" shot of the Trylon and Perisphere, turn to the left a little from this exhibit and film the Fair's theme symbol through a frame of swaying palms! All attendants here are attired in colorful costumes symbolic of the land of oranges—just made to order for your color film.

With a direct challenge to Sally Rand's "Nude Ranch" at the San Francisco Fair, the New York Fair has gone one better with its "Sunworshipper's Colony"—a vast park of pastoral beauty populated by fifty of the most charming girls to be found anywhere and dressed "au natural," yet adequately attired so that grandmother may view your shots of them on the screen without blushing.

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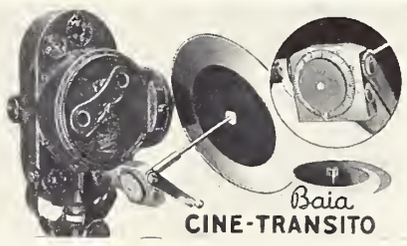
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From here, we go a little beyond the "Colony" and find the Sun Valley, Idaho, exhibit—a winter wonderland in all its sparkling glory! The girls show plenty of pep and action in demonstrating the varied sports featured at the Idaho resort. Rustic benches are everywhere and fluffy lambs gambol about the green expanse of lawn. In the lake, graceful white swans glide lazily about—truly a "natural" for any kind of filming, black and white or color.

In the last five years, I've spent considerable time—and film—at the beaches in an effort to duplicate some of the bathing beauty shots I've seen in the Newsreels, without much success. But here at the Fair, I got what I wanted! What with the "N.G.B. Congress of Beauty" and other similar exhibits, potential "Miss Americas" are everywhere and may be filmed without restrictions of any kind!

A mecca for cinefilmers on the lookout for lavish color displays is "Gardens On Parade"—a vast international flower show situated on the banks of the silvery-smooth Flushing river and within a stone's throw of the Lagoon of Nations. The title of this exhibit stands high on a wrought iron structure and offers opportunity to shoot a title for this sequence of your World's Fair film. Ten o'clock A.M. affords the best opportunity for this shot and F:8 is the proper Kodachrome exposure due to its direct contrast in silhouette.

Next, cross to the opposite bank for a long shot of the exhibit. Then return to the exhibit for the best shots to be had anywhere on the Fair grounds—beautiful flowers in every conceivable arrangement and color from eighteen different countries. An opening of F:6.3 for Kodachrome is recommended here.

Now, of course, there are many, many other cinefilming opportunities at the Fair; but these are some of the essentials that you should not miss if you would bring back movies that will continue to entertain and rekindle memories long after the Fair ceases to exist.

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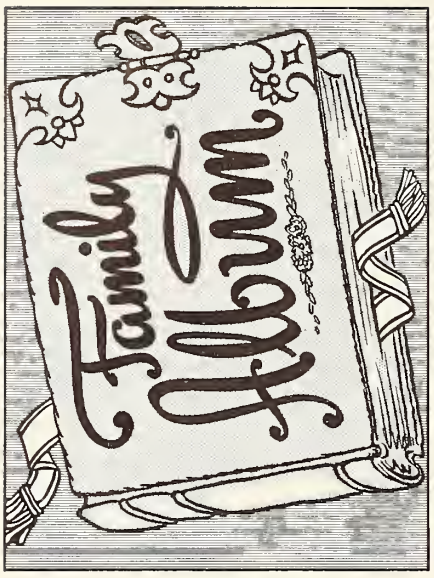
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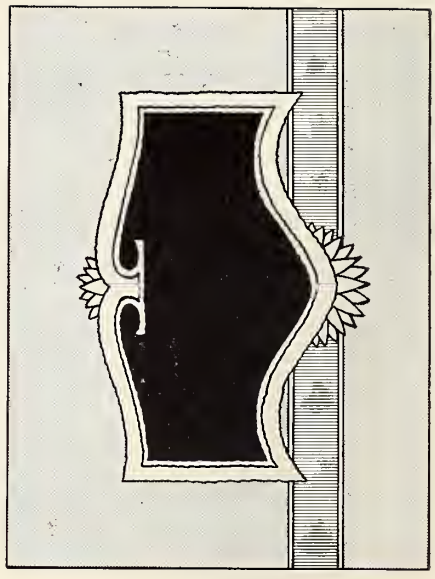
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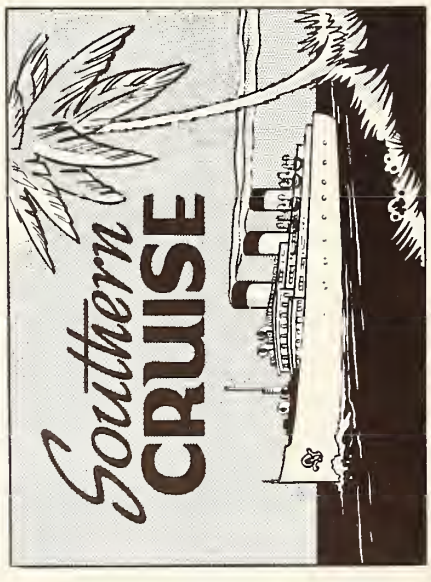
















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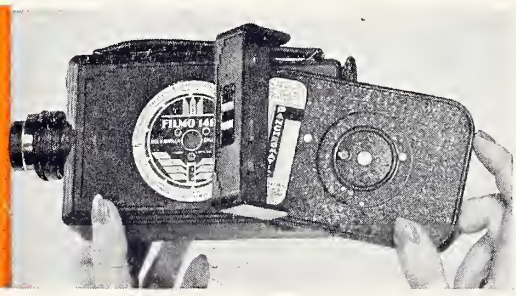
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September • 1939

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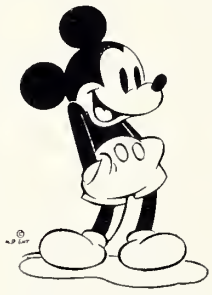
Hollywood's Magazine for the Amateur

Lloyd Bacon presents Murray Beliz with trophy he awarded in 1939 Home Movies Contest. Story on page 358.



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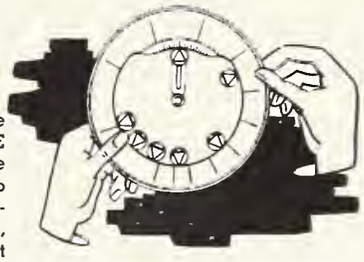
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home movies

PUBLISHED MONTHLY BY
VER HALEN PUBLICATIONS
6060 Sunset Blvd. Los Angeles, Calif.
Phone GRanite 6414

New York Office: EVERETT GELLERT
62 West 45th St. Vanderbilt 6-5254

Chicago Office: C. N. BURRIS
362 Wrigley Bldg. -:- Whitehall 7784

Vol. VI September, 1939 No. 9

Contents

Cover Photo by Elmer Fryer, Warner Brothers Studios

BACKYARD MOVIES 352
CINE QUIZ 352
I'VE GOT A PROBLEM 354
AN AMATEUR "HOPS UP" HIS EIGHT
by Ray E. Merville 357
THE WINNERS—AND THE 12 BEST FILMS
by The Editors 358
DEBUNKING THE HAZE BUGABOO
by Roy E. Crowder, M.D. 360
FOR BIGGER FEET—USE A WIDE ANGLE LENS
by S. E. Andrews 361
REEL THRILLS IN HOME PROCESSING
by George Burnwood 362
TITLE IDEA SAVED AMATEUR NINE DOLLARS
by George W. Cushman 363
SOUND FOR FILMS—8MM OR 16MM—FOR A FEW DOLLARS
by Curtis Randall 364
FEMININE FILMERS ACCENT CLUB ACTIVITIES
by The Editors 365
PROFESSIONAL'S HINTS ON CUTTING AND EDITING
by R. E. Mercer 366
"TELL ME HOW I CAN IMPROVE MY FILM"
by The Editors 367
EXPERIMENTAL CINE WORKSHOP 368-9
"IT'S *NEW* TO ME"
by Cinebug Shopper 370
FILTER FACTORS AND COMPENSATOR CHARTS 380
EXPOSURE METER GUIDE 383
TITLE BACKGROUNDS 385

Entered as Second-Class Matter, May 6, 1938, at the Postoffice at Los Angeles, California, under the Act of March 3, 1879.
Subscription — U. S. $1.00 a year. Canada $1.50 a year. Foreign $2.50 a year. Single copies 10c. Foreign single copies 15c.
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• BACKYARD MOVIES •

Ideas for Random Filming and Short Continuities

A Film Forecast

Filming ideas or scenarios that provide acting roles for *all* members of a party, picnic, or family gathering, are pretty rare. Yet here is an idea that offers this very thing. The plot is to film the forecast of each individual present at a gathering. One of the members, who can be garbed in the costume of a seer or seeress, selects each member present and proceeds to read his or her fortune or forecast the future. The start of the forecast is told in a worded title which fades into the actual forecast taking place. This presents opportunity for comedy and horseplay. For instance, one male member's fortune might be read to foretell that he would meet a dark woman, go on a journey, and come into some money. This could be depicted by showing one of the feminine members of the party—a brunette—flirting with him, he falling for her, then both of them going for a trolley ride, and eventually him finding an old purse with a few pennies in it.

A burlesque of this kind would always be welcome film fare on your home movie exhibitions.

—Delbert C. Colby.

Homebuilding Record

With the thousands of new homes being built throughout the land, I wonder how many owners had the foresight to film a documentary of their home from start to finish? Nothing could give a cinefilmer greater pride than a record of this event of a lifetime. He should start with shots showing the selection of the building site—probably shots showing the deal being closed with the realtor. Then a few shots made daily or every two or three days from the date of ground breaking to the time one officially moves in! Yes—and you can continue on to show the big house warming party! For comedy, I would suggest occasional shots showing husband and wife wrangling over the plans, with the contractor always throwing up his hands in disgust.

—Lawrence Rawlins.

A "Doggie" of an Idea

"How To Bathe A Dog" is the theme of a home movie short which any amateur can produce in his own backyard. The only props necessary are a small dog, laundry tub, and a wringer. A young lady for the part of the "dog laundress" can be recruited from the household.

Start the picture with shots of the dog being washed amid a mountain of foaming soap suds. If the dog is good natured, you should be able to get some appealing closeups of his expressions as he is being soaped and scrubbed. Next, have the lady rinse the dog with

CINE QUIZ

Following are a few "noodle teasers" conceived to test your knowledge of cinefilming or perhaps to supply an answer or two to your movie making problems. Test your skill by checking off what you believe to be the correct answers—then refer to page 378 for your final score. Watch for another Cine Quiz next month!

1. *If you want to make "slow motion" movies would you—*
   a. Decrease the frame speed of your camera?
   b. Make your actors move slower?
   c. Change your camera frame speed to 24, 32, or 64 frames per second?
2. *To make a blue sky appear dark with panchromatic film, would you—*
   a. Decrease exposure?
   b. Use a red filter?
   c. Use a sky filter?
3. *Correct panning or panorama shot is accomplished by—*
   a. Moving camera slowly from left to right, or
   b. Moving camera vertically to take in a scene, or
   c. Moving camera as desired on a camera dolly or other vehicle.
4. *The term "aperture", as used in cinephotography, is—*
   a. An "F" stop.
   b. A lens opening.
   c. The camera viewfinder.
5. *To make white lettered titles on dark backgrounds with positive film, would you—*
   a. Photograph white title cards with black lettering, or
   b. Photograph black cards with white lettering, or
   c. Tint film after developing?
6. *What is type "A" Kodachrome?*
   a. A panchromatic color film, or
   b. Special grade of color film for indoor photography, or
   c. A color film for exterior use only?

Turn to Page 378 for Correct Answers.

a spray of water from a garden hose. Then, she starts to put him through the wringer—tail first! Cut the shot as the tail begins to enter the rollers.

From a piece of cardboard, cut out an outline of the dog as he would appear flattened out after passing through the wringer. With crayon or charcoal, sketch in details of the dog's markings, legs, ears, eyes, etc. Make your next shot showing the lady turning the wringer with the cardboard cutout emerging. She takes the cutout, holds it up before her, shakes it out, and stepping forward away from the camera (to avoid too much detail) she kneels down, laying the cutout on the lawn.

Follow this with closeups, showing the lady seated on the lawn with the real dog before her, probably reposing on her lap, as she dries and combs him. Presently the dog stands up, and with the usual vigorous shake, sends out a shower of water that sends the young lady scampering away and out of the scene.

—Chas. L. Baker.

"Celebrity" Reel

Just as the candid camera owner has opportunity occasionally to get a shot of some notable personage or celebrity, so also, has the amateur, who today invariably carries his cine camera with him. Such opportunities obviously result in obtaining pot shots that hardly relate to the rest of our filming.

However, one can build up a film subject — A "Celebrity" Reel — that will improve in value as the years pass, by making such shots at every opportunity and splicing them, with appropriate titles into one reel.

Celebrities get around a lot these days, presenting greater filming opportunities to the amateur than ever before. Then there are the celebrities of your own community—the mayor, or the governor; or perhaps the chap who copped all the honors at the track meet.

—Eldon Lowry.

FREE

• For ideas or suggestions of what the average amateur can shoot, and which we print, we will give either a 100 ft. 16mm or a 50 ft. 8mm silent subject selected from the catalog of any Library or Producer advertiser in HOME MOVIES magazine.

Many ideas do not make feature length continuity articles. For these briefer suggestions and ideas we will give you any library subject you select as offered above. For ideas that can be converted into a Feature Scenario Article we will give two rolls of Panchromatic Film. Address your suggestions to BACKYARD MOVIES, care of HOME MOVIES, 6060 Sunset Blvd., Hollywood, Calif.

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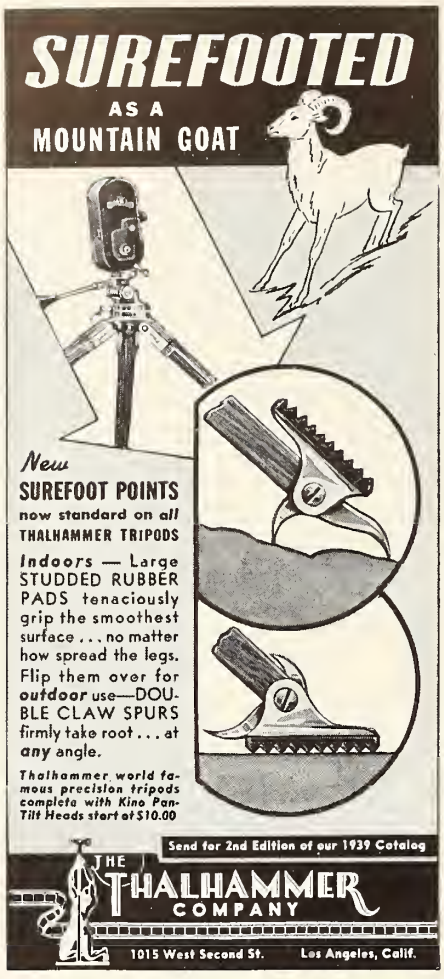
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AGFA reversible TWIN EIGHT HYPAN film is now available for use in the BOLEX DOUBLE-EIGHT. This new emulsion comes in BOLEX full capacity 100-foot spools. This fine-grain film has a rating of Weston Daylight 24 and Tungsten 16. Processing, return postage, and a 200-foot projection reel is included in the cost of $7.50 per spool. See your dealer or write to:

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I'VE GOT A PROBLEM



READERS: *This department is for your benefit. Send in your problems and our technical board of professional cameramen will answer your question in these columns. If an answer by mail is desired, enclose addressed stamped envelope.*

Reversing Color Film (W. James, Philadelphia, Pa.)

Is there any place I can get the formula and information on the method for reversing color film?

You cannot process Kodachrome film yourself. Processing this film requires use of dyes that are difficult to handle and obtain. You can reverse Dufaycolor film. This is put through a regular reversal formula as the color is already in the base of the film in the form of a mosaic or sort of a screen of the three basic colors—red, blue, and green—which acts as a filter in both the taking as well as projection of the film.

Drying Film (W. B. Worl, Indianapolis, Ind.)

Since my procedure in drying 16mm film after development has proven more or less unsatisfactory, would you kindly tell me how this operation should be done?

The usual method followed by amateurs who develop their own films is to wipe the film with a chamois or viscose sponge, usually as it is being wound upon the drying reel. The drying can be hastened by wiping the film afterwards with a soft cloth saturated sparingly with denatured alcohol or carbon-tet, the dry cleaning fluid. Either of these fluids evaporate quickly and any moisture on the film would evaporate at the same time. We advise extreme care in wiping films still soft from processing, lest the emulsion be damaged.

Shooting Close (Wm. Herringten, Memphis, Tenn.)

Recently I endeavored to photograph a closeup of a letter, in a photoplay we are making, and had no success. Although I set my lens for closeup focus, the result was considerably blurred.

It is almost impossible to photograph letters or handwriting satisfactorily with the average cine camera unless an auxiliary lens is employed. The best method is to use one of the small "typewriter" titlers on the market to which you can attach your camera and shoot through the auxiliary lens of the titler. In this way, you would also have the title card frame as a guide to your field area.

You could shoot these pictures in daylight, according to established exposures, or under artificial light according to the exposures prescribed by the title manufacturer.

Reversing With Eight (Arthur Brackenridge, San Francisco).

I want to make some "reverse action" pictures and have been told this is not possible with my 8mm camera.

Yes, you can make reverse action pictures with your camera. Shoot your pictures with the camera turned upside down, but in addition to turning the 8mm film end for end, after processing, you will also have to turn it over so that the "shiny" or base side is reversed, and the sprocket holes match with the rest of your film.

Another thing to remember is that if you employ this method in filming trick titles, be sure to letter your titles turned over, the lettering will be in reverse so that when the film is normal.

Double-Exposed Titles (M. C. A. Clearlake, Iowa.)

I would like help on titles double exposed on scenes. I have tried this quite often, but the background is gray and lacks contrast. Can you suggest what the trouble might be and how I can correct it?

You say your results lack contrast. I think they should be in a background of this kind, for too much contrast detracts from the wording, and the words are the important thing. If

Whatsa
SEQUENCE

A Sequence is a related succession of scenes—usually just a small part of the whole in movies. For example, if you were filming Yellowstone Park, the shots of the geysers could be arranged into one sequence, and your animal scenes into another. Or a series of shots of "Old Faithful", for instance, could be arranged into a separate sequence within a general sequence of shots of all of the geysers.

you want more contrast, let it come in the lower end of the scale. The fact that your blacks aren't black means that the dark part of the title is not absorbing all of the light. Also you might be over-exposing. Make sure your title card, or whatever material you are using, is black, not just a dark gray, with the letters a clear, snow white. Keep your exposure down, and make sure the black background is not reflecting any light into the lens. If you are using letters of the cut out variety, black, deep pile cotton velvet makes one of the best backgrounds for double exposure work of this kind. It absorbs practically all of the light.

Titling Exposure (E. R. Reyes, Manila, P. I.)

With my home made titler, at what distance do I have to place my photoflood lamps from the title board and what diaphragm opening should I use?

Recent tests with typewriter-type titlers indicate that the following exposures will result in good sharp titles providing lettering of title card is sharp and *new* photoflood lamps are used:

2 No. 1 Photofloods 10 in. from card— F:11

2 No. 1 Photofloods 12 in. from card—F:8

2 No. 1 Photofloods 14 in. from card—F:5.6

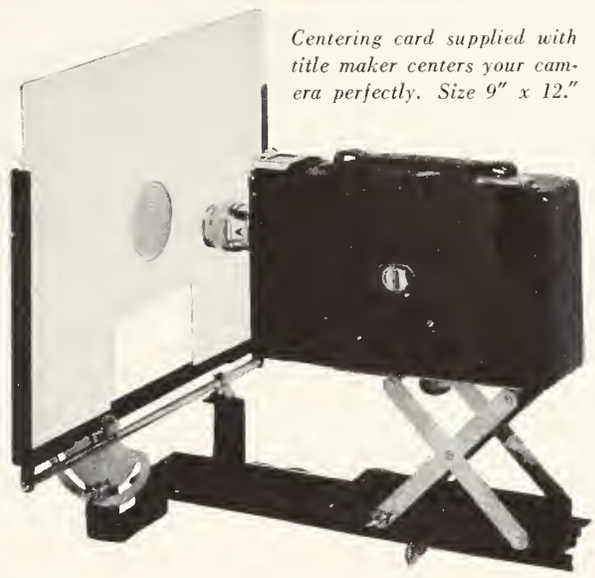
As voltage variations may affect the brilliancy of your light source, we suggest that you first shoot test strips of these exposures to determine desired contrast. Above exposures apply to the use of positive film only. Also, remember that exposure is governed solely by the distance of light source from title card. The distance of camera from title card does not affect exposure.

Fastest Films (Ted Golebiewski, Dearborn, Mich.)

Which is the finest grained 8mm film on the market today?

It is difficult to state which of the 8mm films on the market is the finest grained. Our laboratories have made no tests as yet to determine this. It must be remembered that the faster the film, the more grainier it is. So it would be reasonable to assume that ordinary orthochromatic film would be the film to use where a minimum of grain was desired. There is no grain at all in Kokachrome due to the fact that the remaining image on the processed film consists of dye and not emulsion as in the case of ortho and panchromatic films.

Willoughbys
MOVIE CAMERA HEADQUARTERS
110 WEST 32ND ST. N.Y.



Centering card supplied with title maker centers your camera perfectly. Size 9" x 12."

Here's what you have always wanted!

A device for making any kind of movie title—for ultra closeups of all sorts—for animations, etc.

It is easy to set up, easy to work and fits your own movie camera!

Now, at last, you can work out those original title and animation ideas that you've been thinking about for so long! Haven't you always hoped for an ideal device that would center your camera perfectly on your titles, no matter what their size, that would always keep the camera in alignment, no matter what the distance from the title?

The

BESBEE UNIVERSAL TITLE MAKER with Illuminator

gives a full answer to this demand—a device with which you could work out your own pet title idea, whether very simple or very advanced. Dress up your films and make them more interesting and outstanding. Good titles make any good film better. Direct positive titles, glass titles with projected backgrounds, traveling titles, scientific or map animations. The most complete titling outfit on the market.

Besbee Universal Title Maker (complete with accessories) . . $14.50
Besbee Illuminator 6.50
Besbee Ultra Closeup-Adapter Enables you to make sharp titles or other closeups. (Complete with two lenses, tripod table, etc.) 3.75
Write for 24-page Instruction Book "TELL IT WITH TITLES"

YOUR *Prize Shots* SHOW UP BEST ON A DA-LITE GLASS-BEADED SCREEN

REG. U.S. PAT. OFF.



It Brings Out The Details "With Camera Eye Fidelity"



DA-LITE MODEL B
Chosen for Demonstration Home

n keeping with the other modern appointments of the new Demonstration Home for Electric Living, 3305 N. Marshfield Ave., Chicago, the Commonwealth Edison Company, Chicago, selected a Da-Lite Glass-Beaded screen Model B and is using it as shown above. This convenient nap type screen in metal case is available in 12 sizes from $7.50* up.

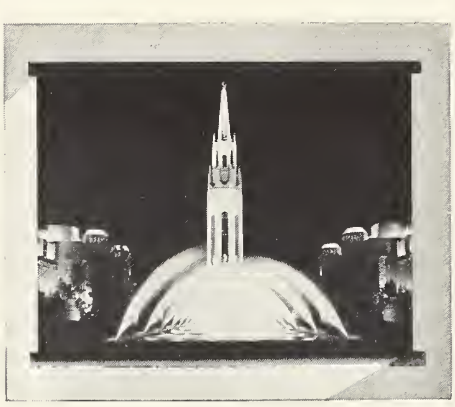
Prices slightly higher on the Pacific Coast

MANY STYLES AND SIZES

Hanging models, table models, tripod models—Da-Lite has them all in a broad range of sizes to meet every projection requirement.

THE CHALLENGER
(Illustrated Above)

The most popular of all portable screens requires no table or other support. It has a tripod pivotally attached to the case and can be set up anywhere in 15 seconds. It is the only tripod screen with SQUARE tubing—the only screen that can be adjusted in height simply by raising the extension rod. No separate adjustments of the case. 12 sizes from 30″ x 40″ to 70″ x 94″ inclusive. From $12.50.*



THE DA-LITE JUNIOR

This versatile model can be hung from the wall or set up on the table. It has a special spring wire support for use on a table. It has the same fine Da-Lite Glass-Beaded surface as the highest price model in the Da-Lite line. 4 sizes from $2.00* up.

(Photo courtesy Golden Gate International Exposition)

Those rare pictures of which you are especially proud will prove more thrilling and more life-like than ever, when projected on to a Da-Lite Glass-Beaded screen.

The Da-Lite Glass-Beaded screen gives brilliance yet without sparkling or glare. It sharpens detail. It brightens colors, showing all gradations of shading. The fabric is specially selected for its light reflective qualities. It is the result of 30 years of Da-Lite leadership in screen manufacture. The beads are uniformly distributed and are applied by Da-Lite's exclusive process and are guaranteed not to shatter off. This surface not only shows your prize shots at their best but continues to show every scene with "camera eye fidelity" many years to come. The Da-Lite Glass-Beaded surface stays white longer than any other white surface. Ask for a demonstration at your dealers! You can get Da-Lite results only with Da-Lite screens. Write for literature and name of nearest dealer.

DA-LITE SCREEN COMPANY, INC.

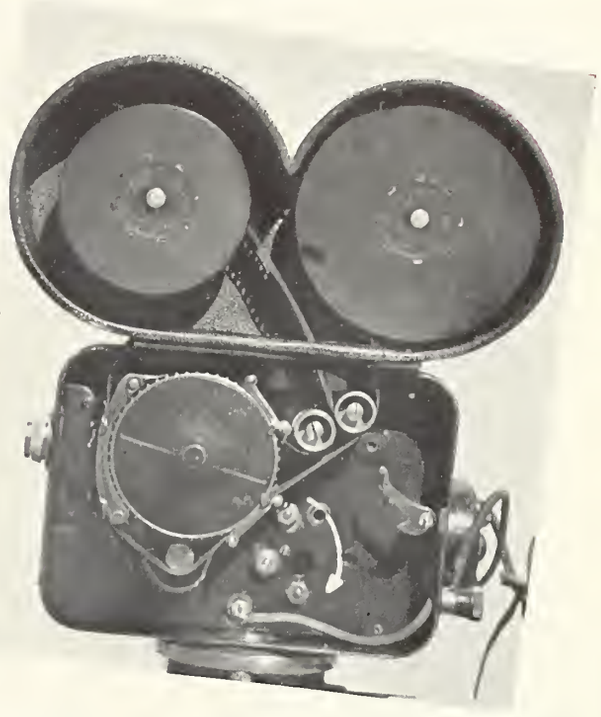
Dept. 9HM, 2723 No. Crawford Ave., Chicago, Ill.

DA-LITE SCREENS AND MOVIE ACCESSORIES

HOME MOVIES ... Published in Hollywood
SEPTEMBER 1939

Authored by
RAY E. MERVILLE

An Amateur "Hops Up" His Eight



The things that haven't been done before
Are the things worth while today;
We 8mm fans are not of the flock that follow
We are those who lead the way;
There are no timid souls among us,
We are a gallant crew,
We may fail sometimes, but we will win—
When we strike out for things that are new.

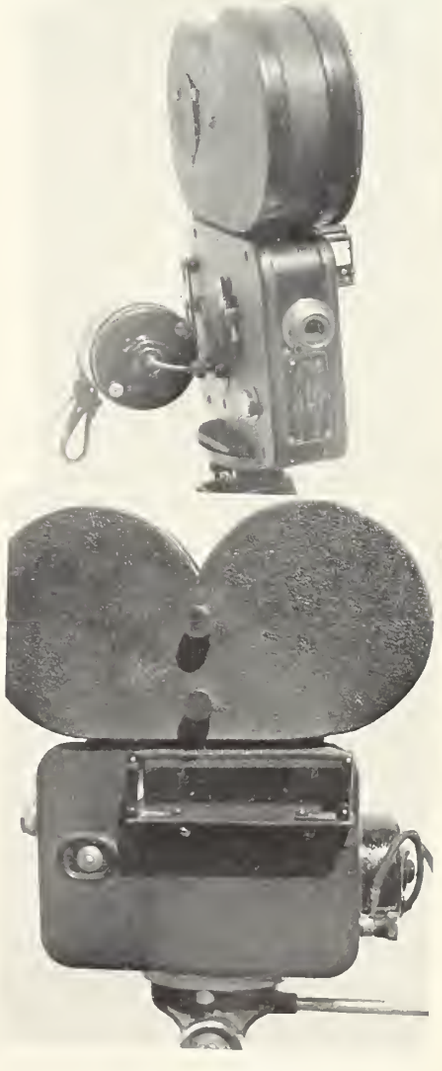
IMAGINATION is given to most of us and it matters little whether it be applied to canvas with paint and brush or in the shaping of metal to do some mechanical task. There is, down deep in the souls of all, the desire to create, and we who make home movies a hobby are fortunate that the creative work is brought to light and given wider application thru the pages of this magazine. Those who invent or create new ideas want you, as fellow amateurs, to share in the pleasure which they have had in the practical use of their creations.

In the Spanish quarter of one of our large Western cities we found a young man who, without elaborate shop equipment or previous mechanical background in the remodeling of movie cameras, has brought forth a very commendable contribution. In fact, two very praiseworthy ideas which we 8 m/m fans will appreciate because they will advance our cameras further into the professional class. We are still dreaming of the day when our cameras will take on the dignity and the appearance of the Hollywood professional camera. Let us not hasten the day too rapidly because we would then have no further use for our dreams or wishes.

Of the illustrations, your eye will no doubt be attracted first to the 100 foot magazines attached to the Model 20 Cine Kodak. I know you will agree that these magazines give the camera a professional appearance. The magazines are both practical and valuable additions to our 8 m/m cameras, and will be appreciated where time and sequence shots are important.

It has already been announced that 100 foot rolls of 8 m/m film will be available soon and it won't be long before we will have all of the grades of film, now supplied in 25 foot rolls, also available in 100 foot rolls. Think of the time the 100 foot rolls will save—six camera threadings will be eliminated! The footage which is sometimes lost in threading and turning the film over will be saved. Have you ever run out of film just when you were finishing an important event and the whole sequence went into the discard because you didn't have the finish? I dare say there are many 8 m/m filmers who would shoot 100 foot rolls exclusively. These are the seriously minded cine filmers who plan their pictures ahead and know the results will be enhanced by not having

• *Continued on Page 377*



• Top photo shows method of threading with 100 ft. magazine in place. Center photo shows electric motor adaptation. Repositioning of finder is shown in photo at right.



THE WINNERS





TWELVE BEST

Here are the twelve award winners in the 1939 annual Home Movies Contest conducted by HOME MOVIES magazine.

1st "Within The Garden Gates", by Murray Beliz. Award: Lloyd Bacon trophy and 12 rolls of Agfa film.

2nd "Out To Win", by Dallas Cine Club. Award: Victor 16mm Camera.

3rd "Letter To Mary Jo", by E. B. Griffith. Award: Craig Viewer.

4th "Insomniac", by M. R. Armstrong. Award: Thalhammer Tripod.

5th "Youth", by A. O. Jensen. Award: Besbee Titling Outfit.

6th "New England Holiday", by Albert Watts. Award: Point Loma Combination Titler, Editor, Splicer.

7th "I Saw Santa", by J. H. Watt. Award: Universal Zoom Titler.

8th "Mother Nature Dresses Up", by Robt. Wagner. Award: Universal Zoom Titler.

9th "Bum", by M. T. Clark. Award: Universal Zoom Titler.

10th "Alaska Cyclorama", by R. C. Denny. Award: Universal Zoom Titler.

11th "Four Hours To Fill", by Margaret and Kenneth Hesslewood. Award: Universal Zoom Titler.

12th "Kris Kringle Rides Again", by V. C. Bowen. Award: Universal Zoom Titler.

In addition to the above prizes, each of the first twelve winners was also awarded one roll of Agfa Hy-Pan film.

Within The Garden Gates, winner of first award in the 1939 Home Movies Contest, also becomes the Movie Of The Month for September. Detailed review begins on this page.

. . and the twelve best contest films

by The Editors

FROM time to time, articles have appeared in these pages telling of the thrills to be had in filming ultra-closeups with the aid of small auxiliary-lensed titlers. It remained for Murray Beliz of Sacramento, California, to take this idea and, with it, transfer to the narrow area of 8mm Kodachrome film, one of the finest home movies ever to come to our attention. We are proud to announce the award of First Prize in our 1939 Home Movies Contest — the Lloyd Bacon Trophy and 12 rolls of Agfa film— to Murray Beliz for his 200 foot 8mm documentary film, "Within The Garden Gates."

We were fortunate to have Mr. Beliz come to Hollywood to receive the award. Presentation was made by director Lloyd Bacon at the Warner Brothers Studios in the presence of a large audience of stars, directors, and members of the technical staff who, having admired Mr. Beliz's film, expressed a desire to meet the man responsible for such a splendid amateur production.

After the usual ceremonies accorded persons of prominence visiting a Hollywood Studio—photographs, speech of acceptance of trophy, introduction to stars and others— Beliz was escorted through the studio where he witnessed actual shooting of important scenes on several sets on the vast Warner Brothers' sound stages. Having definite aims in advancing his amateur movie making technique, Beliz had opportunity to gain first hand information on technical problems from observation of Hollywood motion picture production and from information willingly given by technicians with whom he talked on the sets.

"This will always be remembered as one of the great events of my life," said Beliz, "and is incentive for me to hurry back home and begin production on an even greater film for Home Movies' 1940 Contest!"

There is a saying that "all good things come in little packages." This is indeed true of Beliz's prize film. Compactly woven into two hundred feet is one of the most interesting stories of insect and bird life common to the ordinary home garden. That Mr. Beliz is a true artist, and a keen analyst and student of motion picture technique, is immediately evident upon viewing the opening scenes of his film. With a finely worded prelude—and a beautifully composed opening scene, Beliz takes us into his garden. With vivid closeups, made with the aid of his titler, he shows bees, wasps, and hornets at work gathering pollen and nectar from the flowers. He explains the function of insect-pollination with finely worded titles.

The picture continues with crisp closeups of other inhabitants of the garden—snails, ladybugs, caterpillars, water spiders, baby birds in their nest, humming birds and others too numerous to mention. Most impressive is a closeup of a beautiful brown caterpillar voraciously devouring a leafy branch. You actually see the uncanny face of this creature, his weird eyes, savage mouth—yes, even his whiskers!—as he takes a leaf between his small feet and jaws and devours it before your very eyes. Here, indeed, is an excellent film for educational purposes.

In every branch—photography, continuity, editing, and titling—Beliz has done an excellent job. Like a theatrical motion picture, every scene is equally well exposed. Not a single under or over-exposed frame appears to spoil its fine exposure-continuity.

Titling is excellently done. Cleverly composed, titles were printed with black letters on a light blue card. The main title was simple but impressive.

• *Continued on Page 372*

• Illustrations on this page are enlargements from winning films. Top: Closeup from "Within The Garden Gates". Center: "Out To Win". Bottom: "A Letter To Mary Jo".



Authored by
ROY E. CROWDER, M.D.
Photos by R. J. Wilkinson and Count H. von Schoenfeldt

Debunking The Haze Bugaboo!

THERE is perhaps no hazier subject in photography than haze itself. In reading on the subject and through talking to other amateurs, it would seem that it is so self-enveloped that it is next to impossible for one to find a way out of the haze. In reality haze is no more than the refraction and defraction of light by water-laden air. It so happens this light is defracted in such a manner that blue is the predominant color. Since all photographic emulsions are intrinsically more sensitive to blue it is only natural that haze should record on a film. There are time, from a pictorial standpoint, when haze is desirable in a picture.

The greater the distance between the camera and the horizon the larger amount of water-laden air, and the greater haze possibility. We think of haze particularly as interfering with our mountain views, and say that it is due to the ultra-violet light at high altitudes. In reality we can see farther from a mountain ledge than is possible on prairie or in the city under usual conditions, and it is this distance that lends itself to haze formation. If we will stop to consider that by the nature of its wave length, it is a physical impossibility for ultra-violet light to penetrate the glass of the lens and thereby register upon the photographic film. It must, then, be blue light. Any filter which subtracts blue light from a scene will naturally cut haze. The more blue light eliminated, the greater depth penetrated. Therefore, the so-called infra-red film, which is highly sensitive to red rays, used with a red filter absorbs practically all of the blue light, and as a result practically all haze is eliminated.

If we will look at this from another point of view we can understand the function of our filters in landscape photography a little better. It is a known fact that one must take into consideration the location of the center of interest in exposing a landscape. If one exposes for the middle distance, the far distance is overexposed and the near distance is underexposed. Again, the reason for this is blue light, for the farther away the scene is from the camera, the bluer the objects become.

If one will stand on a point and look at objects in the distance, say, for instance, trees, one will find that the farther we are from the point of view the darker the green of the foliage becomes, because the red in the greens becomes absorbed by the atmosphere, and the blue predominates. Conversely, when registered on the film, the far distance over exposes because of the rapidity with which the blue is registered, and the closeup, or near distance, is underexposed because of the larger

• *Continued on Page 383*

• Presence of haze in top photo literally "makes" this picture, whereas absence of it in lower photo brings out beauty of detail in distant hills.

Authored by
S. E. Andrews

For Bigger Feet—Use a Wide Angle Lens...

Years ago when I was about "so high" and just starting my adventures into photography, I tried to make one of those trick snapshots of a person sitting on the ground—feet toward the camera—with the feet greatly exaggerated. Although I got the feet quite large, compared to the rest of the body, they did not look large enough to satisfy me so I consulted a professional photographer who gave me some expert advice regarding the effects to be obtained by using lenses of different focal lengths.

Among other things, I learned that there are other uses for a wide angle lens than merely its general use to photograph larger areas than is possible with lenses of longer focal length. Also, that the use of a telephoto lens is not limited solely to photographing objects at long range.

With a wide-angle lens you can make your back garden appear larger than it would with a standard lens, because, in a general way, perspective varies according to the focal length of the lens. A wide-angle lens, being of short focal length, shows the background to be farther away from the foreground than a longer focal length lens would show it. Similarly you can make your flivver look like a limousine by lengthening it out; if you take a front corner view of it the back wheels will look farther from the front ones. Or you can lie about the fish you caught, without saying a word.

On the other hand, a telephoto lens, with its longer focal length, has the opposite effect, and brings the background closer to objects in the foreground, and objects in the immediate background will appear larger.

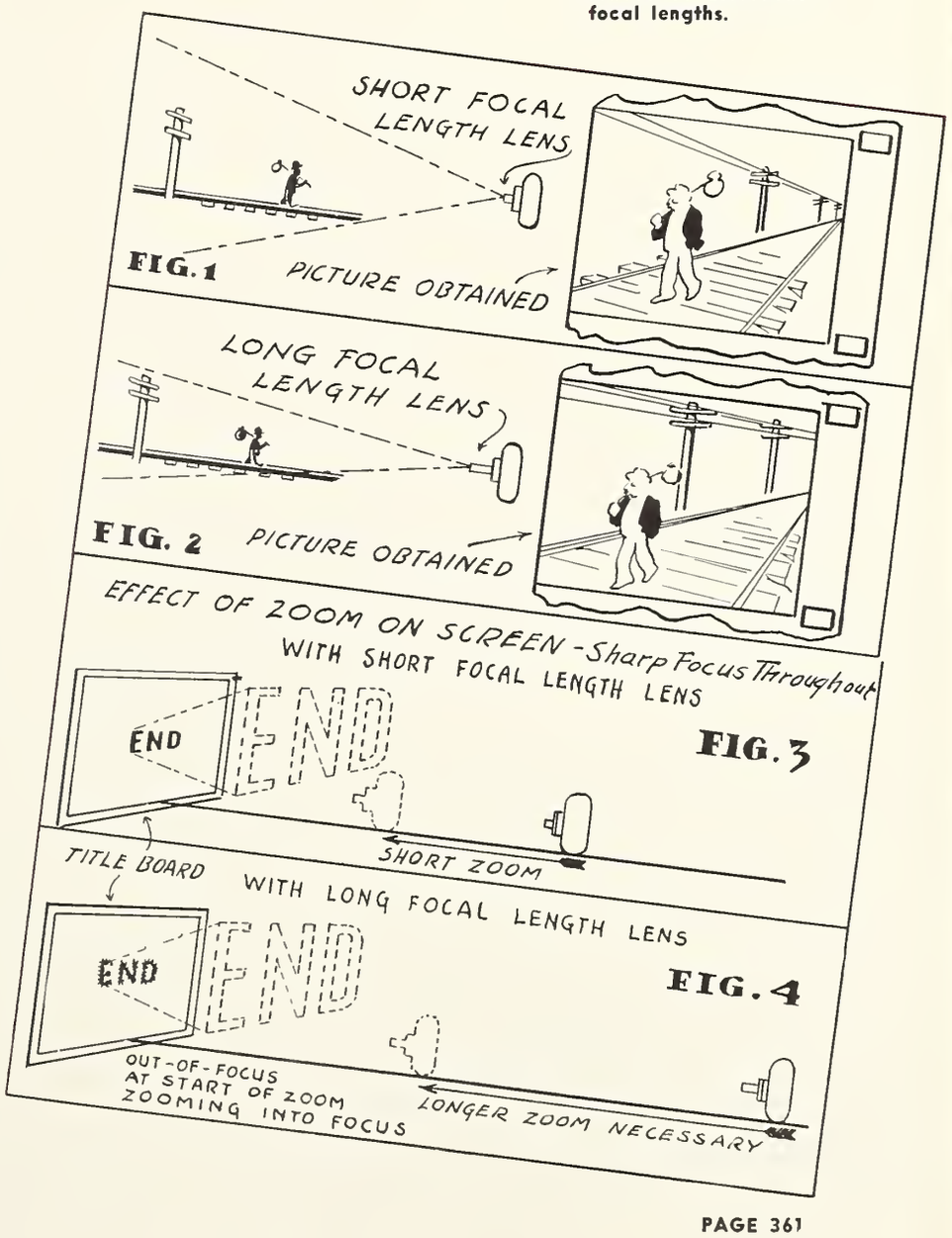
Then we come to the use of a wide-angle lens to increase the effect of speed of an object coming towards the camera, or going away from it.

For example, two cameras, one with a telephoto lens, and the other with a wide-angle lens, are focused on a man. The two cameras are so located that the man will appear the same size in the picture taken by each camera. In the picture taken by the wide-angle lens, a telephone pole, fifty feet behind the man will appear farther away than it will appear in the picture photographed with the telephoto lens. Figs. 1 and 2. Now, if an automobile travels from the telephone pole towards the man, it is obvious it will appear to travel at a greater speed in the wide-angle lens picture than in the other, because it travels what is apparently a greater distance in the same length of time.

Likewise, a telephoto lens will slow up the speed, but it must be borne in mind that with a telephoto lens, the camera must stand farther

• *Continued on Page 376*

• Illustrated is Andrews' explanation of effects gained with lenses of different focal lengths.





Authored by
GEORGE BURNWOOD

Reel Thrills In Home Processing

• Amateurs usually commence home processing with positive film because of its low cost and ease of handling under relatively bright darkroom light. Lower photo shows group of amateurs examining their first home-processed film.

MARK TWAIN once said, "Everyone complains about the weather, but no one ever does anything about it!" This is similarly true of the subject of Home Processing of home movie films. Much has been written by amateurs and professionals alike in which dire warnings were sounded regarding grain, halation, exposure, temperature, etc., but in the main, not one writer has made a straightforward attempt to lead the amateur safely around these pitfalls.

It is with this thought in mind that I shall attempt to present in clear, non-technical language, a guide which will help the home processor to more clearly understand the cause of his early processing mistakes and the ease with which he may remedy them.



The Home Processor usually commences working with Positive film because of its small cost and its ease in handling, permitting as it does, the use of a relatively bright Safelight in the dark room. Positive film gets its name from the fact it is used for making of positive prints in the same manner that photographic paper is used by the still camera enthusiast in making contact or projection prints from a film which has been developed as a negative. Using Positive film in this manner is called the "Negative-Positive" process. We are not concerned with this now, however, but only mention it as an explanation of the name "Positive" film. This film is also sometimes known as "Semi-Ortho."

Mention has been made that Positive film is very "slow" and that it is "color blind." This means that it does not register all colors in the true relation to the colors as seen by the human eye. This is true, but if the processing is properly done, the results are very acceptable and pleasing when viewed on the screen, and only those well versed in photography will know the difference. The "slowness" or lack of sensitivity to light has been greatly exaggerated and can be discounted entirely if the formulae given here are closely followed. Positive film can be exposed the same as Panchromatic at a Weston rating of 12 in daylight.

Indoor pictures are possible when illumination is furnished by two No. 2 Photoflood lamps, at 4 ft. and a 2.7 lens. Positive film does not have "Non-halation" backing which is a coating behind the emulsion to prevent the spreading of the light as it registers on the film and causes a flare, especially when photographing a very bright object. This characteristic can be easily overcome by giving only enough exposure and not over-exposing the brightest object in the scene. If you are photographing people in white clothes, take them in the shade and expose accordingly and you will have no trouble with this. A bright sky showing through a fairly dark scene can be toned down with a yellow filter or a sky filter.

In a normally exposed scene in bright sunlight this same filter will render clouds in a very pronounced manner without any change in exposure. I find a lavender positive film made by the Gevaert Co. to give me the best screen quality of any I have tried. The lavender tint in the film corrects a yellowish color usually present in projector lamps and a very excellent screen image results.

Each manufacturer designs his camera along individual lines and consequently we have a variety of cameras on the market operating at

• *Continued on Page 374*

Authored by
GEORGE W. CUSHMAN

Title Idea Saved Amateur Nine Dollars . . .

JUST how much is a good, well-written title worth?

That, no doubt, is a very hard question to answer. We have all heard of the huge sums of money the big Hollywood producers have paid for just a title. In fact, Hollywood has been known to pay a tremendous price for a book or novel, keep the title, then re-write the story completely. And, yes, we have known them to buy a well known story, then change the title three or four times before the picture is released.

The big studios know the value of a good title, but the average amateur, it seems, slaps onto his film the first thought that comes to mind, and lets it go at that. Would a better title have improved his film? It seems quite improbable that any title, no matter how carefully thought out, could add much to an already poor film, but we are going to tell you the story of how one amateur saved a reel from the ash can merely by using a clever title. Perhaps you, too, can profit by his idea.

This amateur says that the title was worth exactly $9 to him, and he is ready to show you how he arrived at that exact figure. And, please bear in mind, this is a true story—an experience that actually happened.

It seems this particular movie enthusiast was given a week's vacation by his boss and he chose to spend it among the cool snow-capped Rockies of Colorado. He liked to shoot color film but didn't do so very often because the cost of Kodachrome and the size of his pocketbook didn't always agree. However, on his annual outing, he was accustomed to "blowing" himself to one roll.

As a rule he had good results with his color filming, and he was hoping that this year would be no exception. He put the film in his camera and proceeded to capture the beauty and scenic grandeur of these snow-capped peaks, the green pines, the streams, the valleys, and other bits of landscape that met his eye.

He sent his film to the processor, and, like most of us, could hardly wait until his wandering masterpiece was returned. But when it finally did arrive, he received a terrible disappointment. For some unexplainable reason the entire one hundred foot roll had been under-exposed!

We have all had films returned with one or two dark scenes, but unless you have had a whole roll come back in such a condition, well, you've just never been blue—that's all.

Now we aren't necessarily concerned with the actual cause of the trouble. Perhaps his exposure meter was not working properly—perhaps he didn't read it correctly—he might have left his neutral density filter over the lens—he might have set the lens opening at the wrong stop—his camera might have become broken, or the shutter disengaged. Any of these, or a dozen others the amateur knows will result in a dark image, might have caused the trouble. We are concerned only with the fact that the film was badly under-exposed.

The only fitting place for the film was the waste basket. This amateur knew that; yet, as he tells the story, he says, "To me it was like throwing $9 away, for that is what the film cost me." Perhaps that is the reason he threw the film upon the closet shelf and forgot about it—at least he tried to.

• *Continued on Page 379*

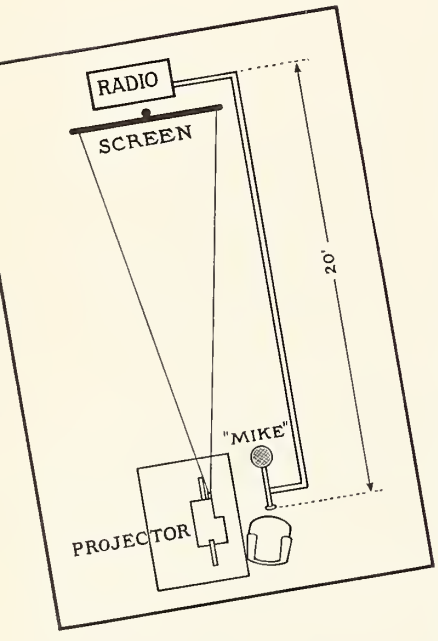
• Simple four word title rescued this amateur's color film from oblivion—made it a classic!





Authored by
CURTIS RANDALL

Sound For Films —8mm or 16mm For A Few Dollars



WE amateurs can add sound to our movies as simple as A.B.C.! I don't mean accurately synchronized dialogue, but commentary sound the same as in news reels. And you must agree that newsreels today are pretty entertaining.

Most of the movies you and I make are projected with a verbal explanation dished off on the side even when our titling jobs are fairly good; and titling has to be doggone good today to make a movie interesting to an audience so accustomed to theatrical sound pictures.

Some time ago, there appeared on the market toy microphones of various makes which could be hooked up to any radio receiver. They enabled one to dabble with "radio broadcasting." Unfortunately, the quality of the sound was poor and the sale of such microphones soon discontinued.

Today, however, there are many excellent low cost professional microphones on the market which may be hooked up with any home radio receiver. They give clear undistorted sound, and for the first time offer the amateur cinefilmer something definite in the way of adding sound with projection of his home movie films.

I found such microphones on the market ranging in price from $3.00 to $7.50. With the increased price, of course, goes better quality. However, I purchased the $3.00 "mike" and told the radio dealer of my idea. He explained that in order to use this microphone with my radio, it would be necessary to include a small transformer and a radio "C" battery in the hookup. The transformer cost but $1.30 and the "C" battery 30c, so the total cost thus far was surprisingly low. The dealer made a sketch of the simple hookup which I took home with my microphone and accessories. I soldered the transformer and battery in place and attached the assembly to my radio as shown in the attached sketch.

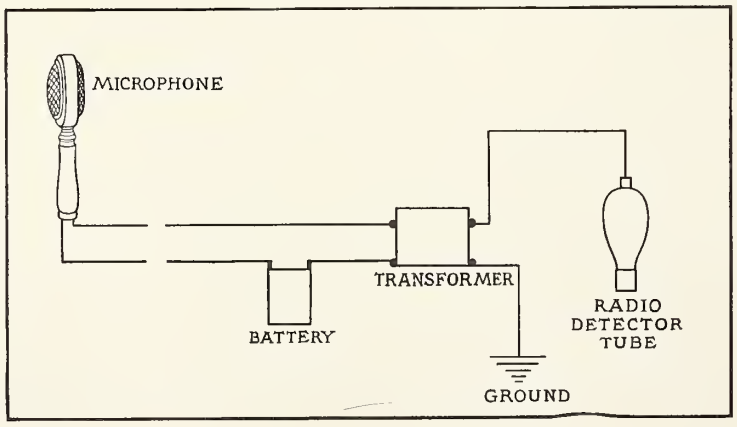
To set up the outfit for operation, I place my radio behind the projection screen. It should be placed at least twenty feet away from the projector, or from the position microphone will be used, in order to eliminate any feedback noise or "squeals." I have allowed a total of twenty-five feet of line connecting the microphone with the radio.

Now with my projector threaded, ready to go, my radio turned on and my microphone in hand, I'm all set except I don't know what I'm going to say. It occurs to me I ought to have a "script" to read, so the comment will flow smoothly without hesitation and occasional lapse between explanations or statements. So I snap off the radio switch and set about writing my script.

With a supply of paper and sharpened pencils beside my projector, I throw my picture on the screen and write a brief outline for the commentary material as the film is projected. My pilot light serves me admirably on this task!

Projection over, I write and rewrite my script, and when I think I have it about right, I make a test of it for length. So

• *Continued on Page 371*



• A low cost microphone wired to your home radio as shown here enables you to read commentary script on your films, giving the effect of sound movies!

Reported by
THE EDITORS
Photos by Bob Wallace



Feminine Filmers Accent Club Activities . . .

NOT all the cinefilming is done by men—not by a reelful! Sisters, daughters, wives and sweethearts—yes, and even grandmothers—have taken to home movie making as avidly as the men folks! Wherever there's interesting shooting material you'll find feminine filmers in action and they know their angles and exposures, too!

Some of the most consistent and enthusiastic members of movie clubs throughout the land are women and girls. In a great many instances it is their membership that has kept clubs together. And we don't mean only because of their charms either! In most cases women take to cinefilming as a means of expressing their natural creative talents or artistic temperaments. We know of several instances where good films submitted to us for review or entered in contests were conceived, and much of them filmed, by wives or sweethearts who preferred to let their husband or boy friend take the "screen credit."

This reticence on the part of women filmers was particularly evident when we attempted to ferret them out and elicit accounts of their filming activities. On this issue, it seems, the women prefer to let their records speak for them.

In Des Moines, Iowa, for instance, there is Mrs. Paul James whose filming activities in the Des Moines Camera and Movie Club have many a male member puffing to keep apace with her. She does a right nice job of her cine shooting—and editing and titling, too—as evidenced by the recognition she has received from her club associates.

Gracing the mantle in the home of Mrs. Betty Barney is an imposing silver trophy awarded her for the best picture produced in a special contest for women filmers, sponsored by the Los Angeles 8mm Club of which Mrs. Barney is a very active member. In addition to her prize film, "Spring Fever," Mrs. Barney has completed many other home movie films. Naturally, she does a fine job of editing and titling. She manages all this very nicely without missing a dish washing period or burning a dinner, which we think is something of an accomplishment.

For her club paper, she wrote an interesting account of how she filmed her picture which we are reproducing here:

"The idea for this picture first came to me about a year ago. After rewriting and changing it several times, I had a fair scenario. It was just at the last moment that I decided to enter the Ladies' Contest and started the picture on a Sunday morning. Was I prepared? No, I couldn't even find the scenario. (Haven't yet.)

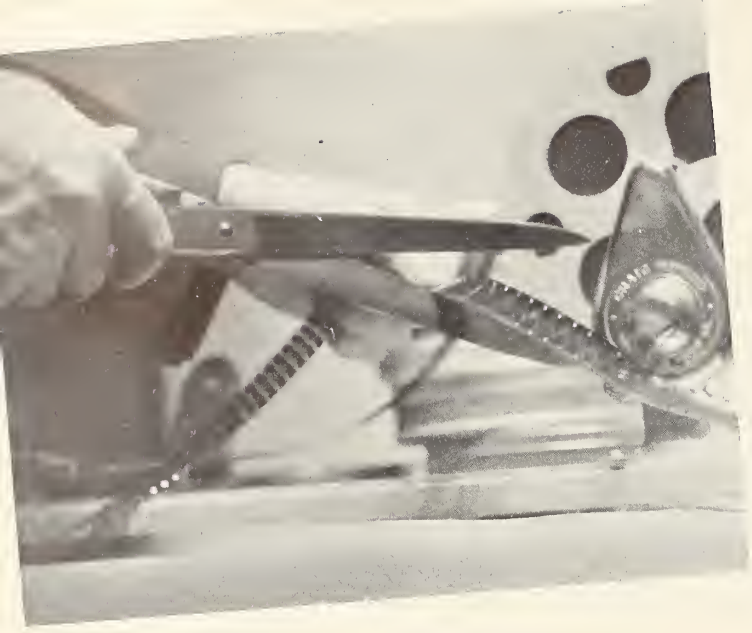
"A fading glass was used to fade-in the opening shot. The first 15 feet of the picture was taken on the full width of the film showing the actor working and then being attacked by Spring Fever. As he relaxes and thinks of what he would prefer to be doing, the split-screen starts showing what he is thinking of.

"This was done by taking a piece of black paper from a photograph album and placing it over my sunshade completely covering the front of it, and then folding it back half across from corner to corner. This was taped in position and the shots of the actor, showing

• *Continued on Page 377*

• Above: Wherever there's shooting material you'll find feminine filmers in action! Below: Trophy awarded Betty Barney in Los Angeles 8mm Club contest.





Authored by
R. C. Mercer
Hollywood Editing Authority

A Professional's Hints on Cutting and Editing

THE most interesting story tellers just seem to have a natural gift for spinning yarns and telling jokes that click. The truth is, most of them recognized early the essentials of story telling, studied the effects of emphasis, timing, and placement of climax, until their adeptness became natural. The difference between a story that "flops" and the one that "clicks" invariably lies in the *timing*. In the days of vaudeville, actors would spend hours—yes days—rehearsing a three line joke in order to properly time the placement of emphasis or climax and to make it entertaining.

In telling a story cinematically, the same holds true. If our scenes as well as the subject are entertaining, then and only then does our picture justify existence. Much has been told the amateur cinefilmer about trimming his scenes to the limit. Yet many amateurs, bent on sincere film editing, just won't be moved to trim unnecessary footage! I'm sure if the filmer would only realize how a first class job of cutting—a snappy, fast-moving job of editing—elevates his film in class, he'd forget all about that measly pile of film left on the cutting room floor!

Even though the amateur may have no professional filming aspirations, there is no reason under the sun why he should shun professional methods in making and editing his movies. The methods are simple, they entail no expensive equipment—only knowledge and application of simple fundamental rules—rules which have been in existence as long as entertainment has been known to man.

Two things to remember are—every scene must have significance and must sustain interest. Therefore, judicious care and thought must be given to the footage allowed each scene in editing. If a scene is too long, it may drag and thus dampen interest. If it is too short, its point may be lost. Unfortunately, of course, there can be no set rule as to just how many frames one should allow any scene. This depends entirely upon the action. But this is certain: The scene should be cut abruptly as the action ends or as soon as its point is conveyed, and not allowed to continue merely because it represents good film footage bought and paid for with hard earned cash!

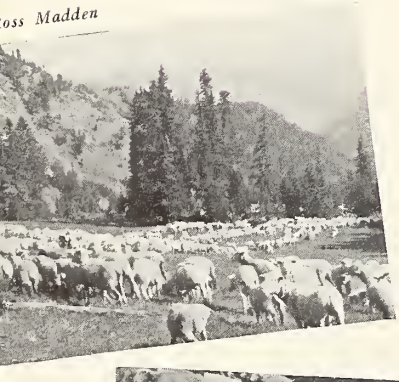
In shooting our pictures, we are in a position to control editing to a great extent, by shooting with forethought. We should open our story by establishing its locale with a long shot of the scene. To permit our audience to become a little more intimate with our subject, we "move in" closer with a medium shot which is considerably closer than the long shot. The long shot and medium shot should appear on the screen sufficiently long enough to familiarize the audience with generalities.

Now we must punctuate definite points of interest by cutting to a close-up. The close-up may be compared to an underlined word—it concentrates attention on just one point, eliminating any distracting influence. Therefore, this close-up scene need not be on the screen quite so long as the long shot or medium shot. In other words, less film footage need be devoted to the close-up. In shooting your close-up, however, bear in mind that the action of your actor must be *slower* than in the long or medium shot, to prevent blurring of your image.

The artistry of our film editing is determined by our ability to properly intersperse

• *Continued on Page 381*

oss Madden







• Photos at left illustrate a long shot, medium shot, and closeup — all vital to assembling story telling sequences in film editing.

Reported by
THE EDITORS



"Tell Me How I Can Improve My Film . . ."

AMATEUR filmers of home movies are invited to submit their films to the editors of HOME MOVIES for review and helpful criticism. Unless otherwise requested, reviews of films which we believe would benefit other amateurs, will be published each month. Films will be rated one, two, three or four stars, and films qualifying for two or more stars will receive an animated trailer indicating such award. Detailed reviews, with suggestions for improvement—if any—will be mailed to all amateurs submitting films.

When submitting your film for analysis, please advise make of camera, speed of lens, whether or not tripod was used, or if you used filters, exposure meter, or other accessories. While this information is not essential to obtain an analysis of your film, we would like to pass it on for the benefit of other amateurs who are invariably interested in what the other fellow uses in making his pictures.

"Kris Kringle Rides Again"
350 Ft. 16mm Kodachrome—V.C.B. ★★★½

It is refreshing to view a color film, composed entirely of interiors, so well lighted as this home movie of old Saint Nick and his annual task of delivering gifts. The story opens with some fine miniature work showing Santa's sleigh speeding over a snowy countryside, drawn by galloping reindeers. A well executed background with a big orange moon adds much to the picturesque appeal of this sequence.

Santa is shown entering the living room where, relaxing a moment in an easy chair, he soon falls fast asleep. His pack of toys and gifts tumbles to the floor, revealing toy characters of Popeye and Ferdinand the bull. Again follows some fine stop motion miniature work. Popeye commands a toy tractor and its driver to haul tree ornaments from Santa's pack to the tree. Magically, the ornaments take their places on the tree one by one. Then the gifts transport themselves across the room and assemble magically under the tree. The job completed, Popeye awakens Santa who, amazed to find his task completed, thanks Popeye and Ferdinand and departs.

Next we see the occupants of the house, a young couple, entering the living room Christmas morn. With a nice variety of shots we see them opening their gifts. The wife finds a new dress among her's and, of course, has to try it right on! While she is dressing, the husband unwraps a brand new movie camera—a gift from his wife. The wife returns, thanks hubby for the dress, as does he for his movie camera gift, and they embrace as the sequence fades out and into the final scene of Santa and the reindeers hustling off o'er the snowy landscape.

This is a very nice continuity, made so by good editing. The photography is excellent with fine exposure throughout and notably good camera positions. The trick photography, dissolves, and fades are highly commendable. A last minute entry in our 1939 Home Movies Contest, this film is among those described elsewhere in this issue as receiving a prize and honorable mention.

For improvement we would suggest some additional trimming of many of the first miniature scenes of the sleigh. In the trick sequence where the little tractor is moving across the floor with tree ornaments, it would have been more effective if the two characters — Popeye and Ferdinand—were also kept moving in-

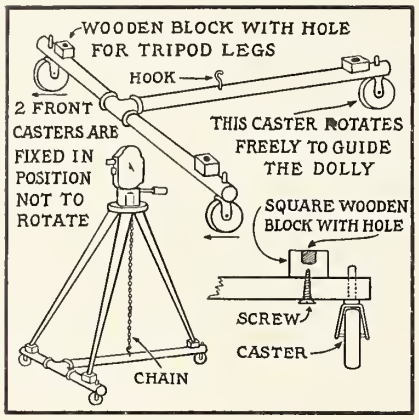
• *Continued on Page 378*

• Top: Interesting shot from "Kris Kringle Rides Again." Center: Scene reproduction from "Bird House Blues." Bottom: A nice red-filter shot from "Tree Line."





THE EXPERIMENTAL



Camera Dolly

I made a simple and substantial camera dolly from lengths of water pipe, three furniture casters, and a pipe "T" as shown in my sketch herewith. After the pipe was cut to the proper lengths and threaded, holes were drilled in the unthreaded ends of each to accommodate the casters which are of the rubber cushioned variety. The two casters in the head of the "T" were attached in such a way that they would not rotate. Only the third caster was allowed to swing free.

At the extreme of each arm, I attached a wooden block into which a hole was drilled part way to take the tip of the tripod leg. On the long arm, at a point corresponding to the center of the tripod, I attached a hook to which a chain suspended from the tripod top is attached to hold tripod securely in position on the dolly.

—Earl Cochran.

Reminder

Those who do not find it convenient to immediately edit and splice their rolls of film as they are returned from the processing laboratories, yet wish to join these films together with others on larger reels, can make a note of pertinent data for editing purposes by scratching same on the edge of the emulsion side of the film with a fine point penknife or needle. This is particularly helpful where short rolls of film are made of children at regular intervals.—*Fred Wardlow.*

NOTE TO CONTRIBUTORS

• Unfortunately we are unable to use all of the suggestions for Experimental Cine Workshop received each month. We endeavor to select for publication, those of timeliest interest and—whenever possible—those accompanied by photographs or sketches. Should your suggestion not be published, it will be held with others for possible publication at a future date. Send in as many suggestions as you wish and as often as you wish. Photos or sketches are not essential but they help clarify your idea.

Camera Case

Desiring a durable case for my 16mm movie camera, I bought an inexpensive metal tool box from a local hardware store, removed the top tray, and lined the entire interior with sponge rubber cut from cheap "scrubbing" mat obtainable at any "five and ten." Then I applied plush material over the rubber. Both the plush and the rubber was cemented with generous coatings of rubber cement which adheres well to metal, cloth, and rubber alike. The total cost was about a dollar in all, and provided me with an exceptionally strong case with protective features for my camera I could not get otherwise. This box adapted to smaller cameras, like the eights, would also accommodate a supply of film, filters, etc., in addition to the camera.

—W. C. Crump.



Title Letters

For variety in title styles, a repertoire of different and novel types of letters are necessary. An interesting set of titling letters, especially suitable for main titles, can be fashioned by any amateur from a package of pipe cleaners! With a pair of long nosed pliers, the cleaners can be formed into letters of uniform size. About three letters ¾-inch in size can be formed from one cleaner. On the screen, these letters appear three-dimensional and their fuzziness adds an interesting touch.

—Robert P. Lockhart.

Fading Device

Many amateurs have overlooked one of the best fading devices for title making available to them, and that is the "Dim-A-Lite." This is a house light dimming device—a sort of miniature rheostat—that is very compact, screws into any ordinary light socket, and sells in the neighborhood of 75c. By using it in your light socket ahead of the photoflood bulb, the intensity of the light can be increased or diminished to produce fades in the same manner as prescribed in the August issue of HOME MOVIES by using a more expensive rheostat. The "Dim-A-Lite" is available from most all hardware stores and electrical supply houses. Dimming is produced by turning the lamp in the "Dim-A-Lite" base by means of pull chain supplied for this purpose.

—John MacGowan.

Tripod Tilt Top

A simple but effective tilting device for cine cameras can be constructed by any amateur who can use a hammer, saw, wood chisel, and a soldering iron. The materials required are as follows:

2 pcs. wood 3″ x 1½″ x 1″ (hardwood preferred)

1 strip of tin ¾″ x 2½″.

1 small bolt 1″ long with ¼″ thread to fit camera.

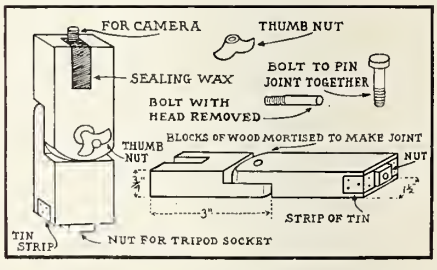
1 small bolt ¼″ x 1″ with thumb nut.

Piece of sealing wax.

One end of each of the two pieces of wood should be rounded as shown in the sketch, then mortised about ½ the thickness of the wood and for a distance of about 1¼″ from the rounded end. Thus the two pieces should fit snugly together and turn freely and evenly. Next place the two pieces together in proper position, set in vise, and drill a ½″ hole in the center of the mortised area, to which is fitted the ¼″ bolt with the thumb screw.

For the tripod fitting, tack the strip of tin to the end of one of the blocks. To this, solder a bolt with a ¼″ thread. This should also be done while the blocks are held in a vise to insure soldering nut securely and parallel with surface of block.

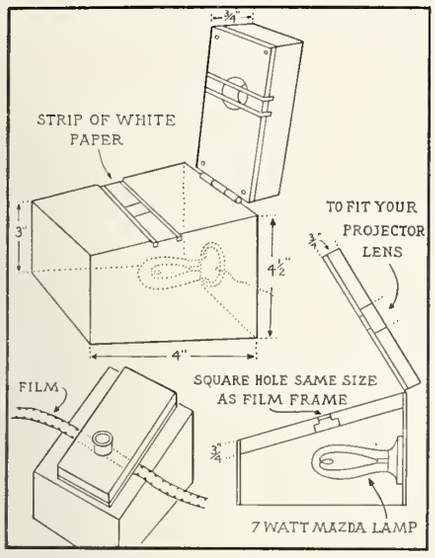
On the top member, chisel out a groove (or drill a hole) to take the



1″ x ¼″ bolt. Place the bolt in place, and secure it by pouring hot sealing wax around it. Make sure bolt protrudes in a straight line from the block. Finish entire unit with a coat of shellac.

—Glen McKinney.

CINE WORKSHOP . . . gadgets, tricks and short cuts contributed by Cinebugs.



Filmviewer

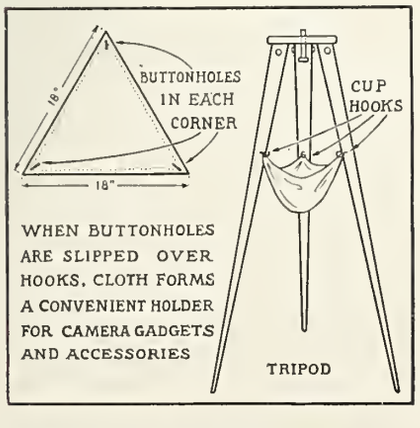
When I realized the importance of a viewing device for my film editing, I set to work to construct one from materials I found around the house and within my garage workshop. The accompanying illustration shows my film viewer which is designed for use with the lens from my projector. The only change necessary for any amateur to adapt it to his own use is to drill the hole to fit his projector lens. The box-like enclosure for the light is especially made on an angle to facilitate easier viewing in normal sitting position. For illumination, an inexpensive porcelain candelabra socket, purchased from the "dime" store, is mounted within the box together with a 7-watt "C-7" lamp. To diffuse the light, a strip of white paper is pasted over the aperture.

Tripod Gadget Bag

I made a handy "everready" gadget bag for my cine accessories and attached it to my tripod legs as shown in the accompanying sketch. In this I kept my exposure meter, tape line, chalk for marking scene takes on slate, filters, etc.

Using black velvet, although any substantial cloth may be used, I cut the material into a triangle, seamed it and had the lady of the house sew buttonholes at each corner. About midway down from my tripod head, I inserted cup hooks into the tripod legs. The gadget bag was hung by slipping the buttonholed corners over the hooks. By making the bag deep enough, it can be left permanently attached to the tripod, and the gadgets left inside while moving the tripod from one set-up to another.

—John Sullivan.



Scoring Guide

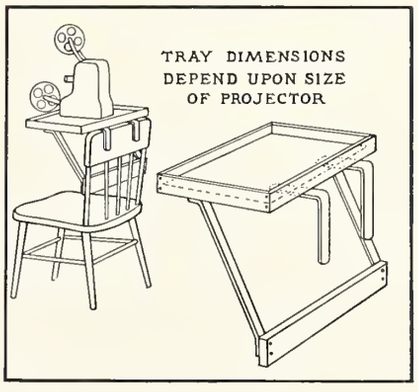
Experimenters in Home Sound Movies using turntables for musical and sound scoring will be interested in a novel scoring guide which I have designed. For smooth scoring and transitions from one record to another, it is imperative that you know just where to place the needle on the record. The accompanying sketch shows the scoring guide. It is made of a strip of cardboard 1½ x 6 inches at one end of which a hole is punched to fit the turntable pivot pin. This hole must be smooth and just sufficiently oversize to permit the pivot to turn without binding the strip. Taking hold of this strip with the hole away from us or at the top, we designate the left hand edge as the edge on which to print the calibrations. This can be done by simply laying a ruler along the edge and marking off with pen and ink, the eighth, quarter, half, and inch marks, as shown in the sketch.



To use, place the guide over the record on the turntable so that the needle rides against the calibrated edge. Play the record and when the point in the scoring is reached which you wish to use in projection, make a note on a cue sheet of the starting point as indicated by the position of the needle in relation to the calibration. Or, if you choose, you may make scoring guides for each record, dispensing with the calibrations and simply placing a dot or mark on the guide indicating the starting and stopping point in the scoring which you wish to use.

In either case, the Scoring Guide is left on the record while being played. It rides freely against the needle without hindering the reproduction.

—Arthur Warren.



Projector Stand

The accompanying sketch shows a simple gadget I designed and built which converts an ordinary chair into a projector stand of the proper elevation to project over the heads of spectators. It simplifies the problem of having to locate a suitable table or stand for the projector, especially when projector is taken to a friend's house for an evening's showing.

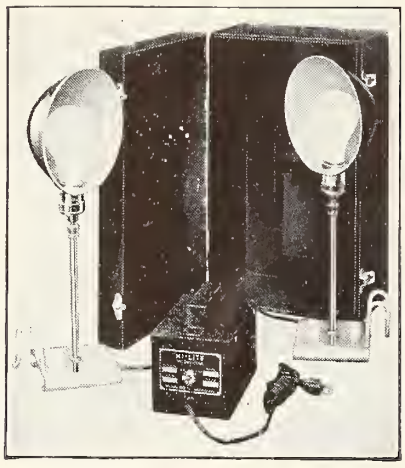
Area of the shelf or platform will be governed by the size of projector. Parts that come in contact with the chair should be wrapped with tape or other suitable fabric to prevent scratch-

• *Continued on Page 383*

• If you have an idea or gadget, a trick or short-cut in making, editing or handling film, pass it on. If we print your idea in this department, we will give you either two 400-ft. 16mm reels, or if you are an 8mm user, two 200-ft. reels. If your idea is particularly good, we will give a roll of film.

"It's NEW To Me"

by CINEBUG SHOPPER



Light Intensifier

Superior Bulk Film Co., 188 West Randolph, Chicago, announce their appointment as distributors for the "Hi-Lite Intensifier" which enables amateurs to use ordinary house lamps instead of photofloods for indoor cine-filming. This device intensifies ordinary 60 and 100 watt lamps to the relative brightness of photofloods. The lamps may be returned to their place in home lighting fixtures after use. Capacity is four ordinary 100 watt house lighting bulbs.

"Hi-Lite" gives three degrees of brightness—for posing, focusing, and exposure. Equipment includes two chromium plated lamp standards equipped with rubber covered hooks which clamp to chair backs or table edge as shown, underwriter-approved cord, and sturdy carrying case.

New Fast 8mm Film

Three times as fast as regular Cine-Kodak Eight "Pan" Film, and surprisingly fine-grained, a new Cine-Kodak Eight Super-X Panchromatic Film is announced by the Eastman Kodak Company, Rochester.

This new 8mm film makes indoor picture-taking by artificial light almost as easy as outdoor filming in sunlight. Actors spotlighted on theater stages, boxing bouts in flood-lighted rings . . . these are readily filmed with Super-X "Pan." Shots indoors at night can now be made by the light of one Photoflood bulb instead of three. And outdoors, football fans owning 8mm cameras will welcome the new film for this year's gridiron activities . . . particularly for fourth-quarter action in the dimmer light of late afternoon.

In addition to its speed and fine grain, Cine-Kodak Eight Super-X "Pan" yields astonishingly clear, brilliant screen pictures, according to Eastman Kodak Company.

Sound Device

The Synchrograph is introduced by Federal Recorder Co., Inc., Chicago, as the latest device available to amateur home movie makers with which to add sound to their film showings. Talk, singing, music and many sound effects can be obtained with the device, according to the makers.

With a record made of any desired continuity, it is possible to perfectly synchronize an electric photograph with the projector speed.

The Federal Company announces they have twenty authorized recording stations throughout the east and Midwest.

Castle Washington Film

Those privileged to pre-view the recently produced Castle Films' feature, "Washington, the City Beautiful," are pronouncing it one of the most thrilling and eye-pleasing films ever offered in the sub-standard field and one sure to be of outstanding demand on the Castle 1939-40 schedule.

Not only does it reveal all the beautiful and historic highlights of one of the world's most interesting capitals, but also presents many of these sights and scenes with unique trick camera effects.

Among some of the best known Washington scenes and spots shown are the Lincoln Memorial, Washington monument, the White House, U. S. Treasury and the cheery blossoms in bloom.

Tripod Tips Grip

Standard equipment on all Thalhammer Tripods are the novel and exclusive "Surefoot" tripod tips of dual purpose. Large studded rubber pads tenaciously grip the smoothest surface, regardless of how wide tripod legs are spread. Flip them over for outdoor use—and double claw spurs firmly take hold at any angle. Also announced is Thalhammer's second edition of their 1939 catalog, available to all amateurs by addressing the Thalhammer Co., 1015 West 2nd Street, Los Angeles, Calif.

Football Films

Nu-Art Films announce a new series of football films ready for distribution which they assert contain material of benefit to football players and coaches, in addition to their entertainment value. According to Nu-Art, this new film series contain shots contributed by Howard Jones, coach of U. S. C., A. D. Stagg, Jock Sutherland, Bennie Friedman, and many other notables in the realm of football.

Beaded Screen

A crystal beaded screen, with touted great light reflection, is announced by the Lafayette Camera Corporation, New York.

Unrolled from frame, which also serves as base, it is 30 inches high and 40 inches wide. Weight is approximately six pounds.



New B & H Cine Items

A Focusing Alignment Gauge and a new 2-inch viewfinder objective are announced by Bell & Howell. The alignment gauge, for the Filmo Turret "8", permits exact close-up focusing. Thus a title card, map or any subject may be sharply focused.

The 2-inch viewfinder objective is

• *Continued on Page 383*

Sound For Films . . . .

• *Continued from Page 364*

the radio is turned on again, projector rethreaded, and started. I let the main title of my picture speak for itself. Then as the first scene flashes on the screen, my voice is heard coming from the radio speaker as I read the lines of my script. No sound ever sounded better! And as I sit behind the projector, microphone in hand, admiring my voice as it comes over the radio, I begin to think there is a potential radio announcer in our family, until suddenly I find the wording of my script doesn't fit my picture! I'm beginning to get behind in my comment. Scenes are getting ahead of me. I'm commenting on something that happened two or three scenes back!

I see at once I've got to trim my script so I make a note of it. Continuing on, I find need for cutting the entire script. This I do, until after one or two more projections, my script fits my picture perfectly.

The sound coming from behind the screen is comparable with that of any sound film. My many rehearsals have enabled me to enunciate clearly and to pretty generally follow the professional film commentator's technique. I have my friends' word for it—they think the idea is swell and won't let me project my movies any more without "sound"!

Now when you try this, keep these things in mind: Be sure your scripts are neatly written or typed so they may easily be read in the glow of your projector pilot light or other subdued light source. Also, that scripts are carefully filed along with the film. If possible, use another light source for reading the script, so you can stand some distance back of your projector and not pick up the sound of your projector motor with the microphone. If this is not possible, and your "mike" picks up projector noise, place a baffle of cardboard at the back of the microphone, about four or five inches square. Too noisy projectors may have to be "blimped" with a housing made of cellotex, although I know of cases where an ordinary corrugated carton placed over the projector made an excellent sound-proof blimp.

So, for an expenditure of about five and not more than ten dollars, you can have good sound movies. You can "up" the quality of your home movie entertainment a hundred per cent and have oodles of fun handling the microphone. If you need any further advice as to the type of microphone to use or where to buy microphone, transformer, or battery, a letter to HOME MOVIES will bring you this information.

Cinea 30★ FILM SPLICER

FAST AND EFFICIENT

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★ *CINEA 30 is called the 30-second splicer because the average amateur can with a little practice make a perfect splice with it in about that time.*

FOR BOTH 8mm and 16mm SOUND AND SILENT FILM

With CINEA 30, you can splice film easier, faster, more accurately. There is more speed with a CINEA 30 because fewer movements are necessary. There is less effort because every working part is where it ought to be when needed, yet out of the way when not in use.

CINEA 30 splices are more accurate because five staggered pins and tightly fitting covers hold the film securely and exactly aligned. Steel spring tension on the hinged carriers assures that the film ends will be precisely in place when swung from trimming to splicing position.

CINEA 30 splices are cleaner. The film ends are lapped with absolute precision, and the pressure plate applies strong, even pressure across the splice.

Only a few, quick, easy operations are needed to make a splice with CINEA 30:—(1) Swing carriers back, lay in film, emulsion side up, and snap covers closed; trim film ends with one short, sharp pressure of knife; (2) swing left carrier forward, bring down file scraper and remove emulsion with a few brisk movements; remove dust with brush supplied and apply CINEA Cement; (3) swing right carrier forward and snap pressure plate over lap . . . And there you have it—a perfect splice which should never break.



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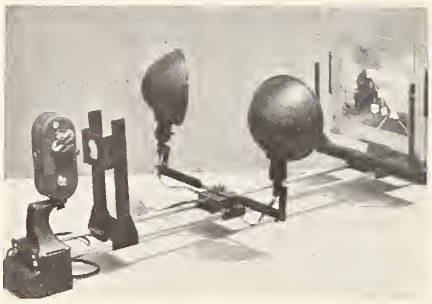
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Regularly $370.00 ... $45.00
Cine Kodak Model B.B. F. 1.9 lens, case. Regularly $125.00 ... $29.50
Cine Kodak Model, 16mm. Reg. $140.00
50 feet, 16mm. Kodak, F 3.5 lens. Reg. $105.00
8mm. Cine Kodak, F 3.5 lens, with Ditmar, F 1.8 lens. Regularly $44.00
Special Magazine, F 3.5 lens, with Simplex optical view finder, 16mm. Meyer $97.50 ... $65.00
Victor 16mm., Model 3. F 2.9 lens. Regularly $90.00 ... $42.00
8mm. Cine Kodak, F 2.7 lens, latest model. Regularly $417.00 ... $350.00
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20x30" Beaded Screens. New. Were $2.95. Our price ... $1.50
200 ft. 8mm. reels. Regular price 40 cents. Our price ... .24
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The Winners—and the 12 best films . . . .

• *Continued from Page 359*

No doubt—like many other amateurs—Beliz experienced all the trials and tribulations of cinefilming in producing his picture. But if he did, he corrected any faults and errors at his editing board. That he weilded his cutting shears like a professional is evident by the absence of bad frames or too lengthy scenes.

The picture that gave Beliz's contribution a close race for top honors, is The Dallas Cine Club's "Out To Win"—a 400 Ft. 16mm black and white scenarized film. With all the embellishments and technique of a Hollywood production, "Out To Win" *wins* second prize—a 16mm Victor Cine Camera.

Picturing a not uncommon episode in the lives of many amateur movie filmers, the story opens showing a gathering of cine club members shooting pictures in a public park. A young man, idly whittling on a nearby bench, is attracted by the glistening of black crackle and chromium of one of the cine cameras. He strikes up conversation with the owner who implants the deadly "movie bug" by an explanation of the camera's operation.

Follows, shots showing the man scanning cine camera catalogs, and ultimately, in a well acted scene, of him trying to interest his wife in the idea whose emphatic answer is no! Determined to acquire a movie camera, the man cuts down on his expenses. He presses his own trousers, shines his own shoes, takes his lunch instead of eating out, sells his auto and rides the street car. The results of his economy drive are carefully horded in a beer can hidden behind the radio. As the fund grows into dollars, the bills are horded beneath the living room rug.

Eventually the price of the camera is acquired and the camera purchased. Jubilantly, the man returns home, meets his wife at the door. Spotting the camera, she becomes indignant, and slams the door in his face. Undaunted, he zestfully pursues his new hobby, although with the constant disapproval of his wife who yearns for new furs and ruins a day's filming by walking into her husband's darkroom without knocking.

Soon the filmer covets a telephoto lens which he sees in a pawn shop window. Sneaking his trombone out of the house, he trades it with a little cash "to boot" for the lens, and sallies forth into the hills on another filming adventure. Looking for a fitting long distance subject for his new lens, he spots an airliner in flight. Following it with his camera, he sees it suddenly encounter trouble, and crash in a nearby ravine. Keeping his finger on the button and the viewfinder to his eye, he records every detail of the disaster.

Hurrying home, he wires a newsreel company of his sensational pictures, and receives their offer and ultimately their check for $3000.00 for exclusive rights to same. The check softens his wife's heart and her attitude toward home movies. They purchase a shiny new car, among other things, and the story ends with the wife—won over to movie making—shooting pictures of friend hubby in the new car.

Credit must be given the Dallas Cine Club for a very excellent original story, and particularly its treatment which enabled the editing of this film without a single title other than the main credit titles. So well is it cut, it tells the story clearly without necessity of a title at any time.

Photography — exposure, camera angles, and trick effects were excellently done. The miniature shot of the airliner crash would be a credit to any Hollywood Studio.

Editing is a highlight of the picture and the cutter must be credited with a fine knowledge of cinematic timing. There is not a superfluous frame in the entire reel.

Naturally, we must say a word about the acting. There is nothing "corny" about the acting abilities of any of the characters in this picture, and we're sure a great deal of the credit must be due the director for this. Even in the pawn shop and camera store scenes, where regular employes were undoubtedly used as actors, each handled their bits like professionals!

Although the film was submitted, and undoubtedly much of the credit for its production is due Stan Everman, vice-president of the Dallas Cine Club, we feel special mention should be given to those members of the club, whose names appear in the credit title as co-producers of this prize winning film — R. C. Buckmaster, Malcolm McCarty, Mary Lou Hughes, Roy Jenkins, Jr., Claude Wilson, Dr. W. D. Jones, Charles Large, Russell Pilkington, and the two stars—Inez and Albert Reeves.

The clever manner in which Elbert B. Griffith of Azusa, California, used the writing of a personal letter as a means of tying together scenes

taken on a motor trip between Los Angeles and San Francisco, won for him third place in the awards and the prize—a 16mm Craig Projector-Editor. Not that his photography wouldn't stand alone, sans the clever editing, but his idea is so well executed it stands out as the thing which contributed to making his production—"A Letter To Mary Jo"—a prize winning film.

Running full 800 feet in 16mm Kodachrome, "A Letter To Mary Jo" is a documentary account of a delightful trip, the most scenic part of which was filmed by Griffith in the vicinity of Carmel and Monterey, California. The composition of some of his marine shots should go down in cinematic history. Every scene testifies to the fact that Griffith knows a swell shot when he sees it and he gets it on film in such a manner as to win the admiration of the most critical audience.

His exposures are consistent throughout. Editing was very good. The only criticism of the judges was that the footage of a great many scenes could be trimmed. However, we can sympathize with Mr. Griffith, for who of us would have the heart to trim even a single frame from such wonderful scenic shots as he obtained—even for the sake of professional editing ethics!

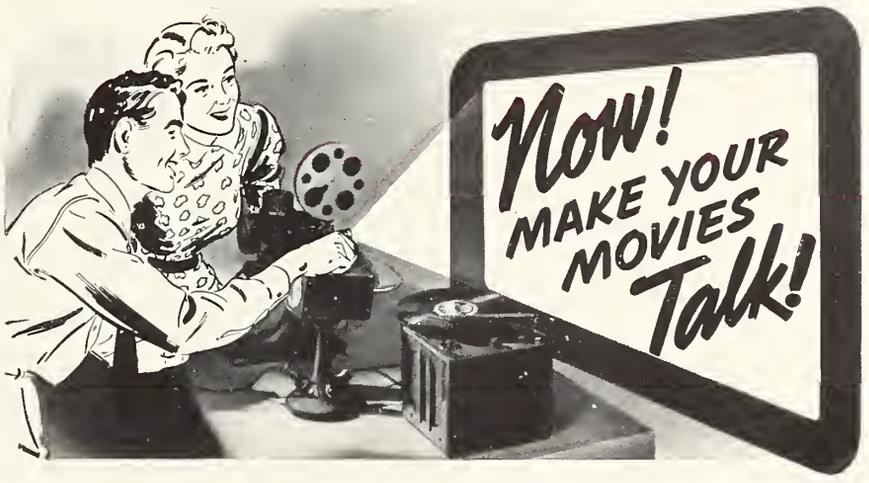
Griffith tells his story with the introduction of a woman seated at a desk writing a letter to Mary Jo, recounting their trip. As the story unfolds, there are frequent inserts of the letter which supplant subtitles and explain the story. The picture concludes with shots of the letter being sealed, stamped, and delivered to the postman.

Winner of the fourth award—the Thalhammer Tripod—is M. R. Armstrong, whose 100 foot 8mm production, "The Insomniac" was reviewed as "The Movie Of The Month" in the February issue of HOME MOVIES. This is one of the finest executed scenarios yet to come to our attention. The low key lighting, camera angles, acting, and editing are very commendable.

Fifth prize—a Besbee Trick Titling Outfit—goes to A. O. Jensen of Seattle, Washington, for his 400 ft. 8mm Kodachrome film — "Youth." This is a story of the lives of several young people, made unusually interesting by good cutting and attention to detail during filming.

The remaining seven of the Twelve Best films awarded prizes in the contest must necessarily forego description due to lack of space. Their titles, as well as the names of their producers, follow:

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day," 400 ft. Kodachrome, filmed by Albert Watts, Buffalo, N. Y. Award—Point Loma Titler-Editor combination.

Seventh Prize—"I Saw Santa Claus," 400 ft. 8mm, filmed by J. H. Watt, Aurora, Ill. Award—Universal Zoom Titler.

Eighth Prize—"Mother Nature Dresses Up," 200 ft. 8mm Kodachrome, filmed by Robert E. Wagner, Los Angeles. Award—Universal Zoom Titler.

Ninth Prize—"Bum," 200 ft. 8mm, filmed by M. T. Clark, Dallas, Texas.

Tenth Prize—"Alaska Cyclorama," 800 ft. 16mm, filmed by R. C. Denny, Fresno, California. Award—Universal Zoom Titler.

Eleventh Prize—"Four Hours To Fill," 200 ft. 8mm Kodachrome, filmed by Margaret and Kenneth Hesslewood, St. Paul, Minnesota. Award—Universal Zoom Titler.

Twelfth Prize — "Kris Kringle Rides Again," 250 ft. 16mm. Kodachrome, filmed by V. Carter Bowen, Chicago, Ill., and reviewed this month in the department titled, "Tell Me How I Can Improve My Film . . ." Award—Universal Zoom Titler.

In addition to the principal awards, each of the above contestants received a roll of Agfa Hy-Pan film.

The following films were selected for honorable mention and each will receive merchandise awards of 6 Besbee film clips:

"Skeezix," 400 ft. 8 mm, by Harold Witt, Santa Ana, Calif.

"Africa," 800 ft. 16mm, by Mrs. Albert Heekin, Cincinnati.

"Chicagoland," 400 ft. 16mm, by Theodore D. Shaw, Chicago.

"Behind The Dial," 400 ft. 16mm, by R. C. Orr, Mt. Kisco, N. Y.

"Bird House Blues," 100 ft. 8mm, by Gordon Page, Bristol, Conn.

"Pork," 200 ft. 8mm, by Lloyd Messersmith, Bloomington, Ind.

"Tree Line," 100 ft. 8mm, by C. M. Drury, Los Angeles.

"Looking Over The Garden," 200 ft. 8mm Kodachrome, by John Imeson, Syracuse, New York.

"Fantasia Orientale," 400 ft. 16mm Kodachrome, by R. C. Denny, Fresno, Calif.

"Carol's Christmas," 100 ft. 8mm Kodachrome, by

"Fishin'," 175 ft. 8mm Kodachrome, by Al Leitch, Los Angeles.

"Blossom Festival Parade," 100 ft. 8mm Kodachrome, by Elwood Johnson, Wenatchee, Wash.

To those whose films failed to place in this year's contest, we offer encouraging words. Study the reviews and criticisms of films as they appear each month in HOME MOVIES. Brush up on your editing and titling, for in most cases films failing to place were deficient in these two departments. After a little study, re-edit your films, and add more titles or completely re-title your film, if necessary, and submit it again for entry in our 1940 Home Movie Contest.

You may submit as many films as you wish as long as they conform with the rules governing the contest. Length and kind of film used has no bearing whatever in the judging. Black and White Films have equal chance with color.

So—here's wishing all of you luck in the 1940 contest!

Reel Thrills In Home Processing . . . .

• *Continued from Page 362*

16 frames per second, but giving different exposures at that shutter speed This is caused by the shutter—a disc which moves in front of the film while the camera claw is pulling an unexposed frame into position for the next exposure. A segment is cut out of this disc and the size of the removed portion governs the exposure of each individual frame. In home movie cameras, this varies from 205° in one camera to 140° in another. That is the reason that exposures vary in each case from an exposure of 1/28 of a second with a shutter angle of 205° to 1/50 of a second with a 140° shutter. This explains why two persons using the same film and shutter speed, and the same F stop opening, will get entirely different results, varing in the case of the aforementioned cameras of over exposure with the camera with the 205° shutter to under exposure with the 140° shutter. Many color films are spoiled (dark) because of this fact, that the exposure of the camera with the 140° shutter should be a full stop more than the 205° shutter camera.

The mention of "halation" explained in a previous paragraph, brings to mind that some cameras have a pressure pad, which holds the film in place during exposure, and which is bright shiny metal, while in other cameras it is painted a flat black. Since Positive film has no "non-halation" backing, you can readily see that the light passes completely through the film, hits the pressure pad and reflects back. If the camera has a black pressure pad, it is less liable to give halation than one with a shiny pad. It is a simple matter to remove the pad in

most cameras and apply a coat of flat black paint with a small brush to help remedy this condition.

In exposure of Positive film, the instructions given with color film by the manufacturers are equally applicable.

Light subjects or *sky showing*—less exposure.

Dark subjects or *no sky showing*—more exposure.

This variance will only be a matter of a half stop in either direction and a test along this line will be very helpful in obtaining even exposure throughout the whole roll.

Indoors with Positive film we use the same procedure as for color film. Light your subject with flat lighting. The contrast in Positive film itself will be sufficient. Uneven lighting will produce shadows that are too dark on the shaded side of your subject and your projected picture will not be pleasing. Back lighting may, of course, be employed. In using Positive film indoors, avoid having your subjects wear white. Colored dresses and clothes will reproduce very acceptably.

The first development is the most important step in Home Processing, and your finished picture is completely dependent on proper first development. Your film should be developed until it is as black on the under shiny side as on the emulsion side, and *no longer,* as this will tend to weaken the image and you will have poor contrast. Watch this closely, preferably with a small magnifying glass, and when your film reaches this point, remove it to your wash water and prepare for your next step.

The bleaching process removes the developed negative image and is only complete when your film is transparent and you can then see your positive image by the transmitted light of your Safelight. Five minutes usually is sufficient. Then wash film in clear running water for 3 to 4 minutes.

The clearing bath merely removes the stain of the bleach and is completed in five minutes. It should be followed by another wash in clear running water. While the film is in the wash, turn on the white light and leave it on for the balance of the process. A 25 watt globe 2 ft. away is sufficient for a properly exposed film. At this point, after the white light has been on for about a minute, it is a good plan to insert your finger under the film and slowly revolve the reel thus changing the position of the film on the cross rods so that any rack marks will be eliminated. These are caused by light striking the film from the back, and, of course, where the cross rods prevent the light from going through, the light does not penetrate and will cause a flashing effect



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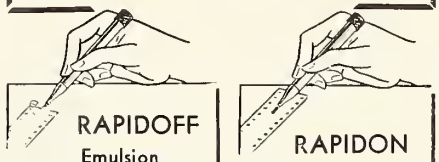
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on the screen.

If all the steps have been properly carried out, there will only be enough silver halide remaining to form a positive image of sufficient density to show well on the screen with good contrast. Second development should be carried on until the film is well blackened both inside and out and generally takes about 5 minutes.

Any good Hypo fixing bath will be found to be satisfactory for its hardening effect on the emulsion and is highly recommended for this operation. While some writers say no Hypo is necessary, I feel that it can do no harm to a properly processed film, but on the contrary, will be found extremely beneficial.

A final wash of at least 15 minutes in clear running water at 65° is very important especially to rid the film of Hypo which, if not sufficiently removed, will leave small spots on the film.

Next, remove the film to a drying reel. While doing this pass it through a piece of soaking wet cotton to remove any foreign matter which might dry into the emulsion and cause spots. After it is on the drying reel go over it several times with a viscose sponge which has been soaked thoroughly and squeezed until it is free of excess moisture. If your drying reel is motor driven (and it should be) your film will be dry in half an hour.

Next month I shall describe the equipment to be used in simple home processing of movie film and also give you what I believe to be one of the best formulae for reversal processing.

For Bigger Feet—Use Wide Angle Lens

• *Continued from Page 361*

back from the point at which the shot is to be cut, than it would with a shorter focal length lens.

When an object is moving horizontally across the picture, it is not affected—generally speaking—by the difference in focal length of the lens, because it is moving in the same plane, and does not vary in size in the picture. However, it is well to mention that it is advisable to shoot an object moving at some distance from the camera (no matter what lens is used) at eight or twelve frames per second. An object in the distance has relatively little movement on the screen, and by running the camera at a slower than normal speed, it speeds up this movement on projection, so that it is more pronounced. Of course, slow camera speeds cannot be used if there is any movement of importance in the foreground. If this is done, the foreground movement appears fast and "jerky".

A close-up of a person can be taken with any focal length lens. If the background is some distance away and it is wished to retain it in fairly sharp focus, it is better to use a wide-angle lens, because of its greater depth of *focus*. When using a wide-angle lens the subject appears to stand out by virtue of the perspective, and gives something approaching a stereoscopic effect, while with a longer focal length lens, the subject stands out by virtue of the background not being in sharp focus. By using a small stop with a telephoto lens the background is kept in fair focus in close-up shots, but such a shot would have a tendency to be rather flat.

In using any lens for close-ups, however, lighting of the subject, and difference in light values between the subject and background, are of considerable importance. For an extreme close-up of a person never use a wide-angle lens, as the sharp perspective distorts the features.

Now let us zoom! Every amateur movie bug likes to experiment with zooming. What lens shall we use?

Although the principles are the same in all cases, they will be more easily understood if the explanation is limited to zooming in relation to titles. A zoom title is one that gets larger and larger on the screen, the effect being that it comes towards the audience. Sometimes it is desirable to have it in focus throughout the zoom, and sometimes to have it zoom into focus, or zoom out-of-focus.

Suppose we wish to make an ordinary zoom title, but for some reason do not wish to slide the camera very far in doing so. We would use the wide angle lens, because the title expands more, each inch the camera approaches the title card, than it would with a longer focal length lens. Fig. 3. Because of this shorter camera movement it is readily seen that if we wish the title to be in focus from beginning to end of the zoom, the wide angle lens is more suitable. If a lens in focussing mount is used it should be focussed for the distance the camera would be when a little closer to the title card than the halfway point of the zoom.

A lens whose focal length is longer than the wide angle lens, i. e., the 1" or ½"—standard with 16mm and 8mm cameras respectively—is not recommended for zoom titles where the title is to remain in focus throughout the zoom. This is the lens to use, however, where the title is to zoom

into or *out of* focus, but as the "zooming" action will naturally be greater, your titler will require a longer track for the camera to slide upon. (Fig. 4.) In such instances, should the lens be in a focusing mount, set the lens for sharp focus when the title is in normal position for regular "in focus" shooting.

A movie camera equipped with three lenses, wide-angle, standard, and telephoto, is something like a radio, or an automobile—you are quite satisfied if you have never had one, but once acquired you cannot get along without it; and, like the radio and automobile, if you wait until you can afford it, you never get it.

It will be seen, then, that the scope of a camera is greatly increased by the understanding of the use of different focal length lenses, and while this article is merely an outline, it will show how perspective in relation to these lenses, can be controlled to assist the movie maker in many of his problems.

An Amateur "Hops Up" His Eight . . . .

• *Continued from Page 357*

to watch the film footage meter constantly.

If we check back over our films of the past year we will find a large percentage of our rolls could have been 100 foot instead of four 25 foot lengths. If course, we do not need to always use 100 foot rolls as the magazines will take 50 foot and the regular 25 foot rolls as well. The leaders are sufficiently long on all rolls for threading the camera. The take up post in the magazine is driven by a spring belt from the camera mechanism just as it is in the regular camera. The finder is removed from the top of the camera and mounted on the door side. It can be mounted lower than shown in the illustration, if necessary, in order to be on a line with the taking lens. If the finder base is hinged so that the rear can be swung away from the camera when photographing close objects, this can then be accurately arranged as a paralax finder.

Threading the film in the camera has been simplified due to the additional space available. With properly light trapped magazines it would be possible with very little loss to change from regular black and white film to Kadachrome or to the new faster emulsion black and white film. So much for this valuable addition to our 8 m/m equipment.

The electric motor adaptation is a real piece of mechanical ingenuity and is so simple we wonder why only one ambitious amateur thought of it and why a hundred or more of us did not!

The electric motor drives the spring motor assembly. It is connected through a gear to the spring motor gear and one can instantly change from electric drive to spring drive. The spring motor has not been changed in any way, in fact, the spring can be wound with the motor attached. The motor is a 6 volt, operating off of compact dry cells which cost very little considering the number of feet of film the battery will run thru the camera.

A very interesting detail is the fact that when the regular camera button is pressed it also acts in the capacity of an electric switch and starts the motor. The motor also stops when the camera button is released. The electric motor is mounted on the camera thru a two post screw bracket and is instantly detachable when not needed; but it has been our experience, and that of others who have electric motors available, that the motor will be used constantly, and we have adopted the slogan "We'll wind the spring no more."

It is a fact that the high cost of these small motors in the past has been the only fly in the ointment. Now, with the cost within our reach and their adaptation assured, we see no reason why spring winding shouldn't go into the discard with many, especially since it is *not necessary* to purchase a new camera. Your present camera can easily be fitted with the electric motor drive. In future articles we will illustrate the motor adaptation to the Bell & Howell 8 m/m cameras and perhaps there will be a magazine available for these cameras also. The idea is in the cine "incubator."

Feminine Filmers . . . .

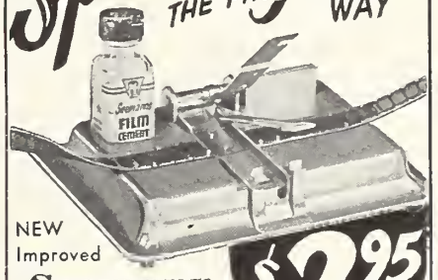
• *Continued from Page 365*

what he is actually doing, were taken.

The film then had to be turned over, run down the first 15 feet with the lens cap on, the mask folded down, taped and the other half folded back so that the opposite half was exposed. A color filter had to be put on for the outdoor shots and this required plenty of juggling so as not to jar the mask or sunshade.

"To finish the picture I found that 50 feet wasn't quite enough, so another roll was put in and 10 feet of the subject taken on the upper half of the screen in the same position as

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he had been in at the time the first roll was taken. This required me to run off the next 15 feet by turning my spool over and letting the last half run completely through the camera. Again reversing my spools, I was ready to start shooting the lower half of the split-screen.

"This procedure had to be repeated due to the fact that after taking my outdoor shots using a Type A filter, I neglected to remove it in making my last indoor scene on the lower half of the film. For the last scene of the picture the mask was removed to make the picture full width.

"Equipment used: Eastman Model 20, Harrison Sunshade, Weston Meter, a tripod was used throughout."

V. P. Burdick, secretary of the Los Angeles 8mm Club, in commenting upon their Ladies' Contest, stated: "That the ladies are interested in color pictures is evidenced by the fact that of the eleven pictures entered, eight were filmed in Kodachrome and the remaining three were panchromatic. Continuity and titles were well handled in all entries and the pictures submitted indicate that the cine-filming abilities of our women members are not to be taken lightly."

As a medium of expression, certainly there is nothing that can surpass a movie camera and a roll of Kodachrome film. Many women who previously turned to painting or sketching as a means of self expression, have found a new tool in the cine camera. They're a little new at the game—these feminine filmers—but when they get into high gear, there's going to be some mighty fine pictures bobbing up in club contests. A woman's natural artistic instinct leads her beyond the usual interest of mere mechanical sighting of camera and pressing a button. She wants to know all about filters, color film, exposure meters, split stage effects, and when she does—she's going to use them all—and use them well!

"Tell Me How I Can Improve My Film . . ."

• *Continued from Page 367*

stead of standing motionless throughout these scenes. In view of this amateur's evident sincere effort toward advanced technique in home movie making, we feel it will be helpful to him if we take occasion to call his attention to one of the very common faults of cinefilmers. That is, allowing characters to move too fast in the picture as in the scenes showing unwrapping of gifts. In dramatic schools and in the studios of Hollywood, this is always a problem with actors new to motion pictures. All amateurs will do well to always remember to restrain the tempo of your actor's movements to about half that of normal movement.

"Tree Line"
100 Ft. 8mm.—C. M. D. ★★★

"Tree Line" is a fine scenic film, the result of a vacation trip into the High Sierra Mountains of California. In this film, C. M. D. has demonstrated his knowledge of filters, and with their judicious use, has recorded some fine cloud and tree compositions and beautiful scenes of jagged peaks against soft dark skies. Particularly good is a shot of aged, ghost-like trees above timberline, shorn of bark and leaves, their glistening skeletons backdropped by a velvety-black sky. Block letter titles were used to tell the story which begins with a shot showing a young man who has just returned from the mountain trip. As he steps out of his car, he is greeted by his mother. Map in hand, he proceeds to tell her of his trip, and the series of well edited scenes follow. Continuity and editing were good. Photography very good.

Suggestions for Improvement: With such splendid material, we believe lengthier, descriptive titles would increase story interest. If your block letter set is not ample for making such titles, you could alter your story slightly and tell it by occasional inserts of a letter describing your trip.

Also, we should like to have seen the person, active in the earlier scenes, continue his appearance throughout the picture. In filming scenics, it is advisable always to have some moving object within your scene composition, and a person walking into the scene observing its beauty etc., is an

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Question No. 1.....c
Question No. 2.....c
Question No. 3.....a
Question No. 4.....a or b
Question No. 5.....a
Question No. 6.....b

excellent way to achieve this professional cinematographic effect.

"Bird House Blues"
100 Ft. 8mm—G. L. P. ★★

This is a semi-documentary of a boy and his father building a bird house, its erection in the garden, and its subsequent tenancy by the boy's feathered friends, admiration for which furnished the motive for building the house. It is an unusually appealing theme, and this filmer has spiced it up here and there with good lighting effects, camera angles, and a comedy touch—the novice's usual mistake of hammering thumb instead of nail head! Photography was fair as was titling, with editing and continuity O. K.

Suggestions for Improvement: Several scenes are "jumpy," indicating that the camera mechanism may have been temporarily out of order. If this condition has not been checked, would suggest a camera examination by the manufacturer's agent. Several scenes were over or underexposed, and this condition can be prevented in the future by use of an exposure meter or a more careful reading of same. In view of the very appealing theme of this film, we believe G. L. P. could boost it into the three star class by adding a few more titles.

Title In Time Saved Nine

• *Continued from Page 363*

He never showed the film to anyone—he was so ashamed of it. It was a total loss, that is it was—until:

One day several months later he thought up a simple little title for that roll—a title with only four words—yet a title which not only saved his film but put it up among the best of any he had ever made. That title had saved his film—his pride and most of all, his nine dollars!

Now what were these four words which brought a reel of waste film out of the scrap basket and made a most notable scenic record out of it? Place yourself in this amateur's position. Suppose you had a hundred foot roll of expensive color film badly under-exposed. What title would possibly save it?

Perhaps merely by reading these printed words no thought will come to mind. The amateur of whom we speak didn't get his idea on the spur of the moment either. About once a month he got out his colossal failure and projected it—just for himself. Then, at one screening, he noticed that one of the scenes looked like a moonlight scene. Why, in fact they all looked like moonlight scenes. Then the idea came to him. Why not call the film "The Rockies by Moon-

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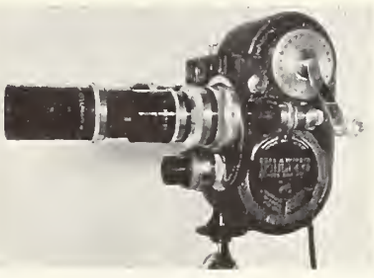


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light," and that's just what he did.

He selected a scenic background, painted in a moon, then lettered his title upon it. As this flashes on the screen it makes his audience at once sit up and take notice. Moonlight movies of mountains are a bit out of the ordinary, and when that is exactly what we do see, we are prone to congratulate the maker for a most exceptional picture. In fact, that is exactly what his friends did, except perhaps a few of his movie-minded associates who knew what he had done.

This, we believe, is a class A example of how an otherwise useless film is made into an entertaining picture merely by the use of a carefully worded title. You may criticize it by saying it misrepresents, or that it is trickery. If so, just remember that there is no such thing as a motion picture—it is just an illusion—the whole thing is but a trick. All moonlight movies are made by underexposing daylight scenes—there is no other way to make them. So, as far as the justification is concerned, we say it is acceptable.

The filmer doesn't need to save a whole roll of film necessarily, nor can he expect to save every shot which appears useless, but every amateur, we believe, has bits of film somewhere in the bureau drawer which could be

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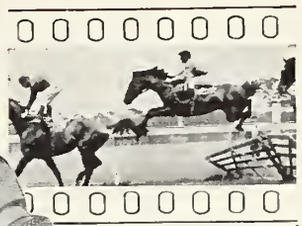
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4.	3.2	2.8	2.5	2.3	2.					
4.5	4.	3.2	3.	2.8	2.3	2.2	2.			
5.6	4.5	4.	3.5	3.2	2.8	2.5	2.3	2.		
6.3	5.6	4.5	4.3	4.	3.2	3.	2.8	2.3	2.2	2.
8.	6.3	5.6	5.1	4.5	4.	3.5	3.2	2.8	2.5	2.3
9.1	8.	6.3	5.9	5.6	4.5	4.3	4.	3.2	3.	2.8
11.3	9.1	8.	7.2	6.3	5.6	5.1	4.5	4.	3.5	3.2
12.5	11.3	9.1	8.5	8.	6.3	5.9	5.6	4.5	4.3	4.
16.	12.5	11.3	10.	9.1	8.	7.2	6.3	5.6	4.1	4.5
22.	18.	16.	14.	12.5	11.5	10.	9.1	8.	7.2	6.3
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saved if a clever title was added to them.

Such titles don't come on the spur of the moment. They require thought and concentration. Sometimes a wisecrack from the audience will set the film editor on the right track and lead him to the desired wording.

Luckily, the amateur doesn't have to pay big prices for the use of a title—as does his professional brother in Hollywood, but he must pay with deep thought and concentration. After all, that does seem a small price to pay for the salvaging of an irreplaceable yet otherwise worthless piece of film.

Next month: Wipe Offs and How to Make Them.

Hints on Cutting . . . .

• *Continued from Page 366*

the various long shots, medium shots, and close-ups with an interesting, coordinated pattern so that our story is told without straining the audience's attention.

After these various shots are cut in, in their required order, our next important step is to establish proper cinematic timing between the various episodes or sequences. At this point we must not overlook the importance of the fadein and fadeout—two important mediums of cinematic timing and expression. The former is comparable to the rising of the curtain in the legitimate theatre, and the fadeout represents the lowering of the curtain on one of the acts.

Thus, with the fadeout we have a definite cessation of time, and we should use this cinematic device to signify the ending of an episode and the beginning of another sequence. The need for fadeins and fadeouts *after* cutting can be satisfactorily accomplished with chemical fading materials available on the market.

The thought arises—"What about scenes, made with fades at the time of shooting, that require cutting?" There is only one answer to this—"Cut!"—and remake your fades chemically!

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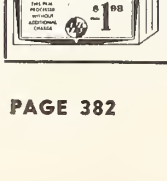
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—such as a scene we couldn't get or one impossible to shoot. Subtitles can weld all of our scenes into a unified, coherent story.

Let us "flash back" for a moment to what was said earlier about "cinematic timing." To achieve this timing it is important that our scenes, titles, fades, and dissolves, be of the proper length, so they will remain on the screen for just the right amount of time. They should be measured, once a set standard for length is established, and each subsequent title, fade, etc., cut "to size."

Serious minded cinefilmers should devote some study to the construction of theatrical films as seen in theatres today, particularly because there is a growing trend toward more and more documentary films—a type of filming best suited to the amateur. If we will take the opportunity to remain in the theatre and review a part of the program again, making it a point to study the mechanics and devices of professional editing, we will gain a greater knowledge of editing and filming technique than may be acquired through any other medium.

Movie of Month

• Each month the Editors of HOME MOVIES select the best picture sent in for analysis and designate it "The Movie of the Month." This movie is given a detailed review and a special leader is awarded the maker.

This award does not affect the eligibility of such films for entry in the annual HOME MOVIES CONTEST. They are automatically entered for re-judging with those films submitted especially for the annual contest. Films awarded the honor of MOVIE OF THE MONTH to-date are:

DECEMBER: "Youth," produced by A. O. Jensen, Seattle, Wash. An 8mm picture 400 ft. in length.

JANUARY: "Destiny," produced by J. Frederick Morrison, of Long Beach, Calif. A 16mm picture 800 ft. in length.

FEBRUARY: "Insomniac," produced by M. R. Armstrong, Los Angeles, Calif. An 8mm picture 200 ft. in length.

MARCH: "Today We Die," produced by John Wentworth. A 16mm picture approximately 400 ft. long with musical accompaniment.

APRIL: "Chicagoland," produced by Theodore Shaw, Chicago, a 16mm picture, approximately 400 ft. long.

MAY: "Africa," produced by Mrs. Albert Heekin, Cincinnati, 16mm picture approximately 900 ft. long.

JUNE: "Alaska Cyclorama," produced by R. C. Denny, Fresno, Calif. 16mm picture approximately 800 ft.

JULY: "Behind the Dial," produced by Robert C. Orr, Mt. Kisco, N. Y. 16mm. picture approximately 400 ft.

AUGUST: "New England Holiday" produced by Albert Watts, Brooklyn, N. Y. 8mm. Kodachrome picture, 800 ft.

SEPTEMBER: "Within the Garden Gates" produced by Murray Beliz, Sacramento, Calif. A 200 ft. 8mm Kodachrome film.

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Debunking The Haze Bugaboo!

• *Continued from Page 360*

amount of red which is present is slower to register on the film. As a result, when using a yellow filter with pan film having a fairly even balance, we eliminate a part of the blue in the far distance and lighten the greens of the middle distance as well, allowing the red to register and so get a more normal exposure of the greens in the near distance. When a deep red filter is used the deciduous trees, whose leaves have a large amount of red in them, register as very light, or white in the near distance; and the farther one goes from the camera the darker the greens become, since the red has been absorbed by the haze and the blue light which predominates in the distance registers as black because it is absorbed by the filter.

I personally feel about haze interfering with my scenic shots much the same as I do about my movie camera. When I first started using it, I felt that I wanted every scene to include all that it was physically possible for the camera and film to include. I was annoyed by the haze that precluded my recording of some distant point, and would strain the lens to include it just as I would swing my camera back and forth and up and down to include everything within an angle of 360 degrees of where I stood. I have since learned to be more philosophic about it. I now take several tripod-steady shots and then move to a better point of vantage for that elusive distant point where haze has disappeared upon my approach. One should no more try to remove the haze from a scene in which haze is normally present, than try to remove the mole from Aunt Martha's nose when we were trying to make a character study of her—both are an intrinsic part of the picture to be made.

I think, then, that if we can consider haze as blue light and not some mysterious *ultra* or *infra* unknown, we can debunk another bug-a-boo in photography.

Exposure Meter Guide

	Scheiner		Weston and GE	
	Day	Tungsten	Day	Tungsten
AGFA				
Plenachrome	20	18	12	..
Panchromatic	20	..	16	12
Hypan	22	18	24	16
Superpan	23	22	24	16
Super	24	22	32	20
8mm Filmopan	19	18	8	5
Triple-"S" Superpan	..	..	100	64
DUPONT				
Reversal Pan	21	19	16	10
Regular Pan Neg.	20	18	12	8
Superior Pan Neg.	24	21	32	20
Positive	12	..	2	1-6
EASTMAN				
Super X-X Pan	..	..	100	64
Super-X Pan	23	22	24	16
Regular Pan	21	18	16	8
Safety	20	18	12	8
Sound Pan	23	21	24	16
Neg. Pan	25	23	24	16
Positive. (Titling)	16	10	..	6
8mm Pan	18	16	8	5
Kodachrome	18	14*	8	3*
Kodachrome A	18*	21	8*	12
GEVAERT				
Super Reversal	23	21	24	16
Panchro	20	18	12	8
Ortho	21	17	16	6
GENERA				
Super Pan	23	21	24	16
Panchromatic	20	18	12	8
Semi-Ortho	18	12	8	2
KIN O LUX				
No. 1	16	..	6	..
No. 2	18	16	12	..
No. 3	26	24	50	40
PELLEX				
Super	26	25	50	40
Pan	20	18	12	8
Ortho	18	14	8	3
Super 8mm	25	24	40	32
Ortho 8mm	17	12	6	2
HOLLYWOOD				
S. S. Pan	26	25	50	40
Pan	21	20	16	12
Semi-Ortho	18	12	8	2

Cine Workshop—

• *Continued from Page 369*

ing.

For the shelf, I used ⅜" plywood. For the retaining strips, ¾" square pine strips. The two hooks for fitting over the chair back are made from strap iron ¾" x ⅛" as are the two supports, and the pieces in their entirety—bent and drilled—or only the bending and drilling may be had from almost any garage mechanic.

These same pieces could also be constructed of wood, but of course, would be somewhat bulkier in appearance.

—*Robert Davis.*

"It's New To Me"

• *Continued from Page 370*

for use with 2-inch telephoto lenses. The 2-inch lenses with this new viewfinder objective permit 8mm movie makers to shoot distant scenes, recording images sixteen times as large as with the regular ½-inch lens.

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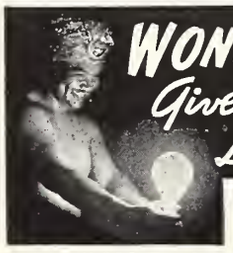
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Simplex CC ¾" F2.8 Trioplan Fixed Focus	30.00
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Filmo 70A 1" F3.5 Cooke Fixed Focus	35.00
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Keystone D62, 200 watts	17.00
Keystone A74, 300 watts	29.50
Keystone D64, 200 watt bulb	19.50
Kodascope B, 200 watts, 50 volt, black finish	42.50
Kodascope B, 250 watts, 50 v., brown finish	49.50
Ampro Model J with 500 watt bulb	75.00
Ampro Model JS with 500 watt bulb	87.50
Ampro Model JD with 500 watt bulb	90.00
Bell & Howell Model S, 500 watt bulb	85.50
Bell & Howell Model 57G, 200 watt bulb	42.50
Bell & Howell Model 57G, 200 watt bulb	39.50

8MM. Projectors!

Kodascope 8-20, 50 watt bulb	15.00
Kodascope 8-25, 200 watt bulb	21.50
Keystone J8, 300 watt bulb	22.50
Keystone L8, 500 watt bulb	36.50
Univex P8, 40 watt bulb	9.00

WILLOUGHBY'S, 110 West 32nd Street, N. Y. C.

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• Make Your Own: Screens, Beads $1.00 pound; Fades, Dye $1.00; Colored Film, Stains $.75; Four Colors $2.00; Four Colors and Fade Dye $2.50. Roy S. Haves, 34 North Washington Ave., Battle Creek, Mich.

• FOUR 2⅜" x 3¼" enlargements of your 16 mm.-8 mm. movie frames, $1.00. Crystal beads, with directions, for easily made 4' x 5' beaded screen, $1.00. Finest, $1.25. Sample beads, dime. Gard, 418-F, Madison Square Station, New York.

• REVERSING OUTFIT (16 mm.-8 mm.). New Method. Develop and Reverse in daylight. Small quantity chemicals used. NO Mess. Special low price NOW! Write for details. Leibovitz Laboratories, 3835 Cambridge, Philadelphia, Penna.

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• 100 FOOT ROLL S. S. Panachrom 16 mm Weston 50 or 8-8 mm Weston 40. Introductory price $3.25. Send 3c stamp for latest formula and price list. BOYD LABS, Ashton, Ill.

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• Univex cameras and projectors accepted on 1939 Univex models. Lenses exchanged. We also carry unusual 8 mm. film subjects. Catalog, trade-in plan, 10c. Import-Films, 392 Elmira, N. Y.

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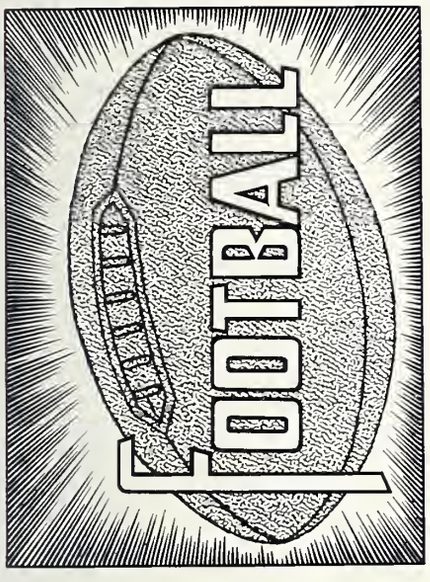
• HOME MOVIE processing explained in "How to Reverse Movie Film." Price 50c. Also "Movie Kinks" Nos. 1 and 2 at 25c each. Ver Halen Publications, 6060 Sunset Blvd., Hollywood, Calif.

• MOVIE TRICKS AND GADGETS containing paragraph after paragraph of interesting data for the Cine Amateur. Price 75c, postpaid to you. VER HALEN PUBLICATIONS, 6060 Sunset Boulevard, Hollywood, California.



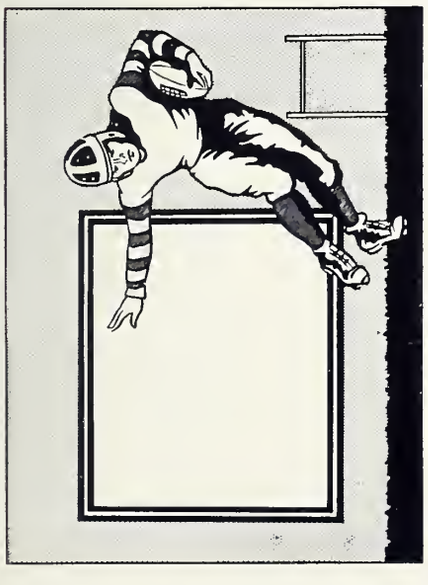


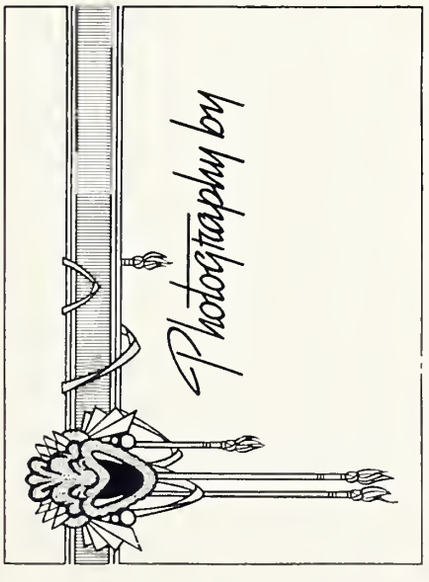














Title Backgrounds For You . . .

● Although these title backgrounds are made to fit the average "typewriter" titler they may be used in any titler by having them enlarged or reduced by photostat process. You can have a photostat copy made of the entire page or of individual backgrounds. Simply tell the photostat maker the dimensions of the backgrounds you desire and he will make them larger or smaller, according to your requirements. Cost is surprisingly small.

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October • 1939

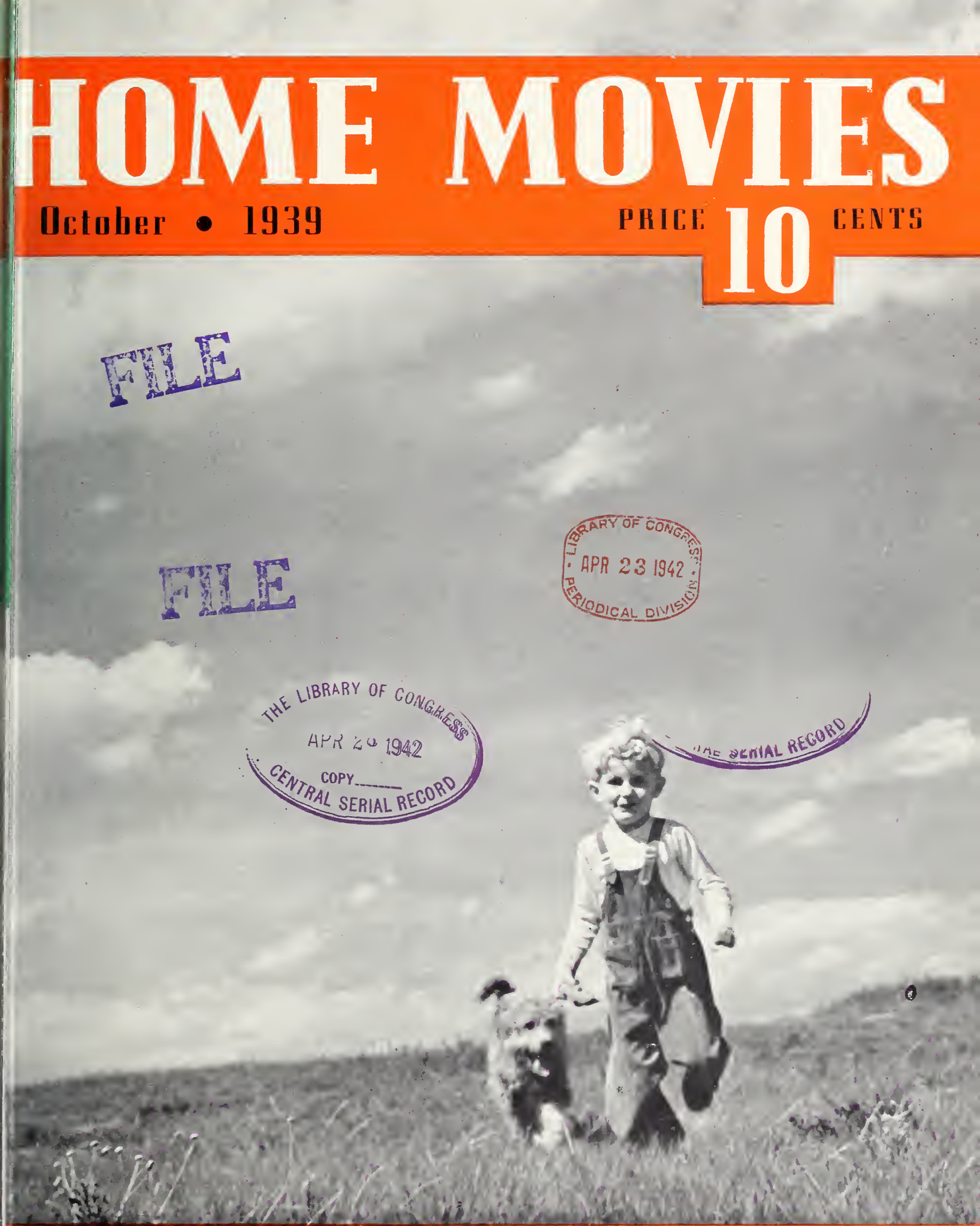
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PUBLISHED MONTHLY BY
VER HALEN PUBLICATIONS
6060 Sunset Blvd. Los Angeles, Calif.
Phone GRanite 6414
New York Office: Everett Gellert
62 West 45th St. Vanderbilt 6-5254
Chicago Office: C. N. Burris
362 Wrigley Bldg. -:- Whitehall 7784

Vol. VI October, 1939 No. 10

Contents

● Cover Photo by Ross Madden

THE READER SPEAKS 390
I'VE GOT A PROBLEM 392
BACKYARD MOVIES 394
CINE QUIZ 394
MOVIE OF THE MONTH
by J. H. Schoen 397
"GOLFIA"—NEXT SUNDAY'S SHOOTING SCRIPT
by R. B. Burwell 398
DO YOU WANT A SUPER-DELUXE EIGHT?
by Ray E. Merville 399
REEL THRILLS IN HOME PROCESSING
by George Burnwood 400
HARNESS THE SUN—FOR SHADY FILMING
By Curtis Randall 401
LIGHTING EXPERT'S TIPS ON INDOOR FILMING
by R. E. Worstell 402
GIVE 'EM VARIETY IN YOUR HOME MOVIE SHOWS
by Jack Irwin 403
A SOUND IDEA FOR ADDING MUSIC TO FILMS
by Ray E. Merville 404
RECORDED MUSIC ANSWER TO CINE SOUND DEMAND
by George W. Cushman 405
BREEZY BULLETINS PROMOTE CINE CLUB ACTIVITIES
by The Editors 406
"TELL ME HOW I CAN IMPROVE MY FILM"
by The Editors 407
STICK BY YOUR METER FOR KODACHROME RESULTS
by Advisory Editors 408
IT'S NEW TO ME
by Cinebug Shopper 409
EXPERIMENTAL CINE WORKSHOP 410-11
TITLE TROUBLES 412
TITLE AREA CHART 412
EXPOSURE TABLES FOR PHOTOFLOOD LAMPS 414
EXPOSURE CHART FOR TITLE MAKING 418
EXPOSURE METER GUIDE 421
TITLE BACKGROUNDS 431

Advisory Editors

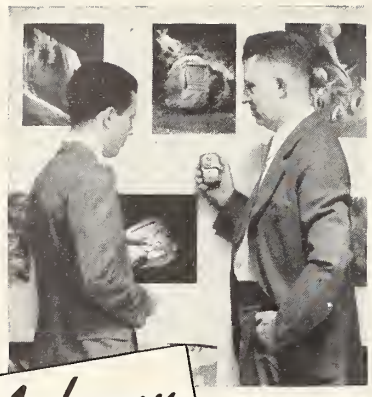
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Entered as Second-Class Matter, May 6, 1938, at the Postoffice at Los Angeles, California, under the Act of March 3, 1879.
Subscription — U. S. $1.00 a year. Canada $1.50 a year. Foreign $2.50 a year. Single copies 10c. Foreign single copies 15c.
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The READER SPEAKS...

8mm Neg-Pos Fan

Here's a plea deserving the attention of cinebugs experienced in processing 8mm films, using the negative-positive method. Give reader Scott a hand and maybe he in turn may have some interesting dope for you. Address him in care of 112 So. College St., Charlotte, No. Carolina.

Gentlemen: I would like to contact several dyed-in-the-wool 8mm Cinebugs who do their own processing of 8mm films by the negative-positive method. I am wondering if there are any amateurs who are getting satisfactory results from using positive films as a negative and making prints on positive film. If so, I am very anxious to learn of the type of equipment which they have built for this work.

I have done considerable processing. My chief complaint is that the reversal method, as I know it, provides no means of density control from scene to scene as do printers which make positive prints from negatives.

—*Walter Scott, Jr.*

Film's Life Span

There are some skeptics who believe home movie film will deteriorate: others—that the images will gradually fade. Reader True's letter brings an interesting subject to light and we would like to hear from some of those amateurs who began making home movies when cine cameras were first introduced—about 1923. We'd like to know what condition those films are in today. We have been shooting home movies since 1925 and can say that ours are in a perfect state of preservation—just as good as the day they were returned from the processing lab!

Sirs: There is one question foremost in my mind and that is regarding the permanency of safety motion picture film. Many people have asked me how long I thought my films would last. I do hope you will publish something regarding this important question very soon.

—*G. Douglas True.*

Swappers

Here are requests from two cinebugs who would like to swap films with other amateurs. We're for this swapping idea, and if we can help you by publishing your request, let us hear from you!

I have noticed that your column for "Swaps" has been increasing of late, and I think that the idea of amateurs from over the country swapping films, is a good one. If any amateur wishes to have scenes in 8mm of the Pikes Peak region, I'll gladly swap for scenes made in their locality. I would like particularly at this time, scenes of southern cotton fields, showing the workers in the fields if possible. I have some nice black and white 8mm scenes of Pikes Peak and nearby mountain country to exchange for this.—*Earl Cochran*, 306 Exchange Nat'l. Bank, Denver, Colorado.

I would like to receive one or two hundred feet of film—colored preferred—but black and white o.k., of scenes taken in any state or country except Indiana. I will exchange equal footage of scenes, made at your request, in and about Indianapolis.—*John F. Duncan*, 133 West 20th St., Indianapolis, Ind.

"Fool-proof" Centering

We think reader Hayes has really got something here. We agree that universal adoption of his suggestion by camera and titler manufacturers would undoubtedly solve the "alignment" problem for amateur title makers.

Sirs: With the increased use of titlers and the absolute necessity for some fool-proof method for consistently and accurately lining up camera with the title card, I feel it is time all cine camera manufacturers did something about this problem. Inasmuch as all of them had no difficulty in agreeing upon using a uniform size tripod recess for their cameras, why wouldn't it be just as feasible for them to adopt a uniform method for attaching cameras to titlers?

I would suggest that cine camera bases be changed to include not only the tripod screw recess, but also two unthreaded holes at either side to take alignment pins which titler manufacturers could build into the camera bases of their titlers. The position of these pins and holes would be universally uniform and would insure centering camera with any title board.

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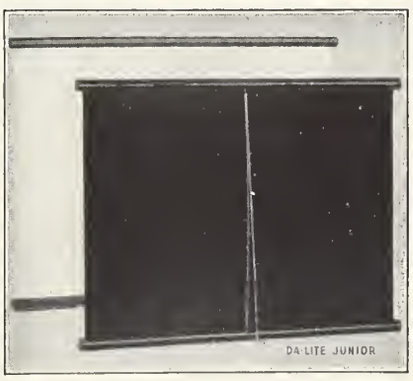
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I'VE GOT A PROBLEM



READERS: *This department is for your benefit. Send in your problems and our technical board of professional cameramen will answer your question in these columns. If an answer by mail is desired, enclose addressed stamped envelope.*

Red Safelight (Ted Golebiewski, Dearborn, Mich.)

For what length of time can a red "ruby" safelight be left on when working with orthochromatic film in a darkroom?

This question can not be answered definitely. It would depend upon the power of the lamp used and the distance at which it was used from your film. Taking ordinary, reasonable precaution, we should say that an exposure of as much as ten minutes would have no effect upon orthochromatic film. We would advise, however, that the safelight be placed as far away from the film as is practical for working purposes. Some recommend placing the lamp in a reflector, reflecting the light against the ceiling. Here again, the power of your safelight would govern this.

Photos For Titles (Stanley C. Clark, Wilkinsburg, Pa.)

I would like to use some of my still photos as backgrounds for titles but question the advisability of using the glossy prints I now have. I've consulted several photographic dealers and each one has recommended a different paper for these prints. I would appreciate your advice on this point.

Photos for title backgrounds should be printed on dull or matt surfaced photographic paper. Such photos are less liable to reflect light into the camera lens than are glossy photos. Even with their use, we strongly advise checking angle of title-board lamps to make sure light reflection is eliminated. The reason photo dealers recommend various papers is undoubtedly due to the fact there is a wide variety of papers that can be classified as dull or matt finish.

Tinting Film (Irwin I. Margolis, Philadelphia, Pa.)

Sometime ago, I attempted to tint some of my movie film. The results were very unsatisfactory. Do you tint the film on the emulsion side or the glossy side?

First, let us explain that there are two different processes for coloring film: The *tinting* process which colors the celluloid base only without affecting the emulsion, and the *toning* process which colors the emulsion only.

Using either process, the film must be first soaked in clear cold water. This insures an even flow of the dye over the film when subjected to the tinting or toning bath, and prevents spotting or streaking. Also, great care must be taken to mix the tint or tone materials thoroughly before using.

Meter Use (Norman Goerin, Sydney, Australia.)

I have just purchased a photo-electric type exposure meter. Perhaps you can properly advise me on one phase of its use. In attempting a reading on a scene composed of one person against a mixed background of low foliage and bright sky, should I take my meter reading from the position of my camera, or take the reading with the meter close to the person in the scene?

Assuming that the scene in question is composed of considerable sky area and that the effect desired would be to photograph the features of the person within the scene in normal tones, we would say that the reading should be taken close to the person and particularly of the face, inasmuch as you would want facial features fully exposed.

Whatsa —

DIOPTER

A Diopter is a unit of refractive power equal to that of a lens whose focal distance is one meter. The term is used in home movie making to indicate the focal length of auxiliary lenses used in filming titles. A lens rated as one diopter will be in sharp focus at a distance of one meter or 40 inches. Thus, a one diopter lens, placed in front of your camera lens set at infinity, would enable you to film closeups sharply at a distance of 40 inches. To determine the focusing distance of auxiliary lenses rated 2, 3, or 4 diopters, divide the distance of a diopter—40 inches—by the desired diopter figure. Thus a 4 diopter lens would be used for ultra closeup focusing at 10 inches.

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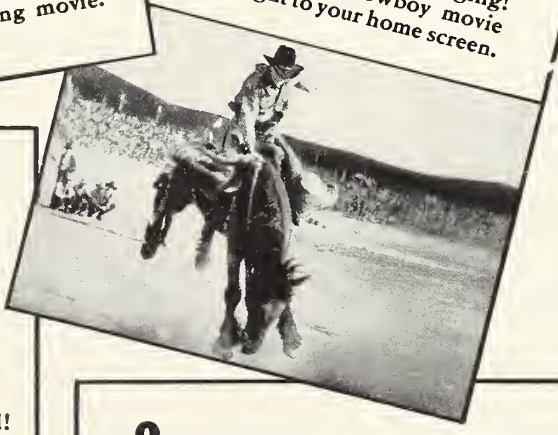


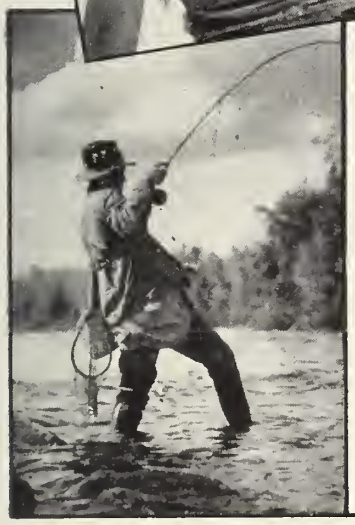
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• BACKYARD MOVIES •

Ideas for Random Filming and Short Continuities

Football Films

Very soon now, the blast of the starter's whistle and subsequent "thump" of the kickoff will respond over the gridirons of the land. From various vantage points within the stadiums, countless cine cameras will whir, recording end runs, tackles, and touchdowns. Many of the completed films will be just a series of shots of a football game.

Now is a good time to give football filming a little advance thought—to do a little planning in order that a truly "finished" piece of screen entertainment may result. First, attention should be given to "atmosphere"—to secure several seemingly odd but vitally necessary shots to "tie-in" your football scenes and form continuity and sustain interest.

Recommended are shots of the line-up at the ticket window; crowds jamming the turnstile at the gate; spectators being seated; then a long shot from the grandstand of the cheer leader in action—all of these in the order named to "open your story" and establish locale.

Finally, as the whistle is blown, the kickoff—and the usual succession of action shots during the game. Now if you are not too incumbered and have the o.k. of officials, you can arrange to get down on the grounds near the sidelines for closeups and medium shots. The different angle of these shots will lend considerable "umph" to your completed film.

As the game progresses, be sure to get good human interest shots of the crowd cheering following a brilliant play; also occasional shots of the scoreboard, to be cut in at intervals.

If you'll follow these tips, you'll have material to edit a football film equal to any professional's.

—*Richard Graves.*

Ideas In "Funnies"

Cinefilmers in search of suitable filming plots will find unlimited ideas in the comic strips and the colored comic section of the Sunday edition of one's local newspaper. Each subject is usually a complete story in itself and in many cases can be adapted for filming with family or friends with a little change or addition to the plot. Particularly adaptable are the comic skits of "Blondie and Dagwood" which already have been placed on the theatrical screen, and "Jiggs and Maggie." "Henry" too, will supply unlimited ideas for movie plots. Try it!

—*Phil Loboy.*

Child Films

Recently, when a friend of mine bought a cine camera ostensibly to film his children, he bemoaned the fact he couldn't turn back time and film them

•*Continued on Page 420*

CINE QUIZ

How did you score in last month's Cine Quiz? Four correct answers are considered good. Five, very good. Here are some more Quiz questions for you. Enlarge your sphere of cine knowledge and test your skill by checking off what you believe to be the correct answers—then refer to page 426 for your final score. Cine Quiz will be continued next month!

1. *Panchromatic film differs from orthochromatic—*
   a. Because it has non-halation backing, or
   b. Sensitive to mazda light, or
   c. Sensitive to red.
2. *An Auxiliary lens is used for—*
   a. Long distance or telephoto shots, or
   b. For type A Kodachrome film, or
   c. Photographing titles or ultra-closeups.
3. *A Filter Factor is—*
   a. The "f" stop of a given filter, or—
   b. Established figure for a given filter as a guide in determining relative exposure, or
   c. Number of stops lens must be opened for a given filter.
4. *The shorter the focal length of a lens—*
   a. The wider the area photographed—
   b. The greater the depth of focus—
   c. The larger the object photographed appears on the screen.
5. *Which of the following telephoto lenses will produce the largest image on the screen?*
   a. F:1.5
   b. F:3.5
   c. F:4
6. *In working in the darkroom which of the following films require a red safelight?*
   a. Super XX Panchromatic.
   b. Type A Kodachrome.
   c. Regular black and white positive film.

Turn to page 426 for correct answers.

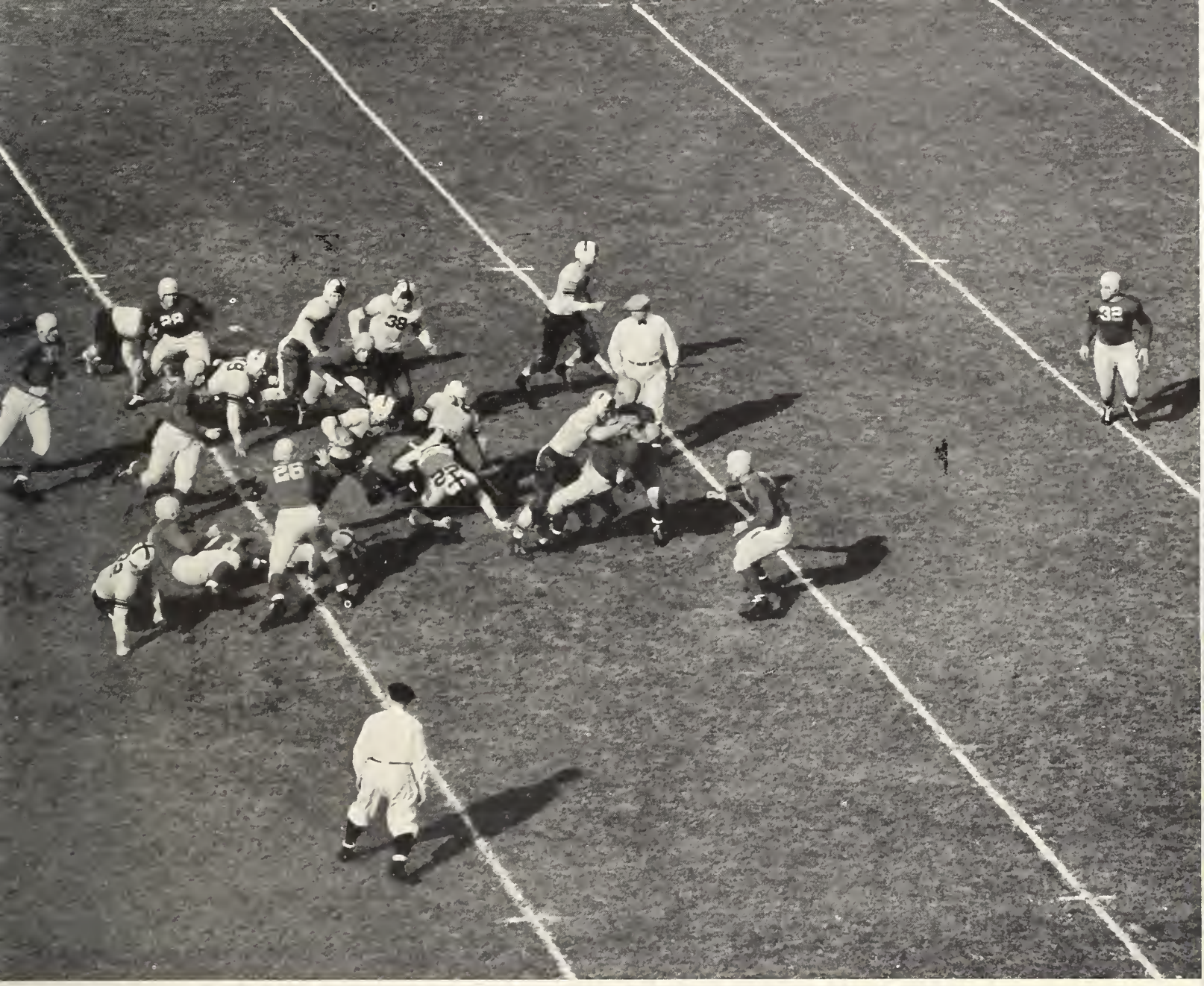
Home Movies

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HOME MOVIES ... Published in Hollywood

OCTOBER 1939

Reported by
J. H. SCHOEN

MOVIE Of The MONTH

A "bird" of a Bird Picture by Dr. Richard L. Cassell...

WHEN Frank Buck "brings 'em back alive," it's sensational. But when Richard L. Cassell, D.D.S., shoots 'em alive, it's colossal! And cinematically speaking, Cassell is a shooter of no mean ability. When he's not shooting novocaine into the pain-wracked jaw of a patient, he's abroad in field and dell with his cine camera shooting Kodachrome. His 400-foot 16-mm color film, "Hummingbirds," selected by the Editors as the Movie of the Month, is one of the finest of its kind ever reviewed by this publication.

With less than twelve months filming experience behind him, Cassell, who resides in Los Angeles, has produced a rare and highly interesting document of the nesting and rearing of a family of Hummingbirds. Only those privileged to review the film could understand the patience and perseverance necessary to make this picture.

"One day," Cassell explains, "I sat for two and a half hours on a limb about the size of a broom handle—and every bit as hard—in order to record a certain feeding scene! I didn't get it until I got wise and removed the blue sweater I was wearing. Hummingbirds favor red! On other occasions, my camera had to be suspended from a rope tied to its handle and attached to a limb above."



● **Cassell perched precariously on a frail tree limb for hours in order to shoot these scenes for his film "Humming-birds".**

Thus does Cassell reveal just some of the trials and tribulations encountered in filming his picture.

"Hummingbirds" opens with a fine main title superimposed over a colorful outdoor scene which ultimately becomes the opening scene of the picture. We are shown a tiny cluster of twigs, moss, straw, and hair, bobbing about as the wind rustles through the trees. A closeup reveals it to be the nest of a pair of hummingbirds. Two tiny eggs—scarcely larger than aspirin tablets—fill the diminutive abode. The mother bird is shown nesting, while the male keeps a sharp lookout for troublesome, egg-pirating neighbors.

Soon the eggs are hatched and two small, insect-like creatures are seen squirming in the nest. After a few days these babies grow to the unbelievable proportions of a bumblebee.

● *Continued on Page 424*









Verpix

● **Set your camera low for angle action shots like this. "Golfia" is chock full of opportunities for good photographic effects.**

"Golfia"—Next Sunday's Shooting Script!

Authored by
R. B. Burwell

WHEN I became the proud possessor of a home movie camera and after I got tired of the tyro's usual procedure of just shooting everything in sight—and most of it "just"—I turned to the more serious aspects of movie making. My first attempts were along the line of heavy dramatics, but the actors—family and friends—put the kibosh on that because they overacted so terribly!

Seeking to remedy this situation, I sat down and dashed off a skit in which the actors could act as haywire as they liked. Because I am one of the teeming millions who play *at* golf and because a nine-hole course was literally right in our yard, I magnified all my golfing trials and tribulations in the following scenario which I filmed and titled, "Golfia." The results were swell! It took only a few hours to shoot, editing was simple in the extreme, and we all enjoyed ourselves tremendously.

I have found that even the skinniest of synopses is an immeasurable help in any kind of movie making, and to my way of thinking, all shots can be pretty generally divided into four groups—distant, long, medium, and closeup. You will note the various scenes in the following scenario catalogued "L," "D," "M" etc. "D" is for the distant shot which may be the shooting of objects from a hundred feet or more away from the camera. "L" indicates a long shot in which the actors or main subject fills half of the viewfinder and other objects of secondary interest are included in the scene. The medium shot is indicated as "M" and includes a group of two or three people in full. "C," of course, indicates a closeup.

So why not get the gang together next Sunday and give this little skit a whirl? Possibly you'll find occasion to improvise a bit—to add new bits of comedy. At any rate, it is simple enough for the most embryonic actors, requires no difficult locations and, best of all, requires no great amount of film.

GOLFIA

Scene 1-L (Fadein): House in background, car in driveway pointing toward camera. Golfer in middle foreground making practice shots on lawn. Bag of clubs nearby on ground.

Scene 2-C: Golfer finishes a swing, examines head of club, nods to himself and looks very satisfied.

Scene 3-M: Golfer picks up bag of clubs and walks past camera.

Scene 4-L (continuation of 1): As Golfer reaches car wife appears in doorway of house, carrying bag of clubs.

Scene 5-C: Wife calls to Golfer—TITLE—"Don't forget, darling, today you were going to teach me how to play."

Scene 6-C: Golfer looks very disgusted, but shrugs resignedly, beckons to wife and says—TITLE—"Oh, all right, come on."

Scene 7-L (continuation of 1): Wife comes down to car, they both get in and drive out past camera (Fadeout).

Scene 8-L (Fadein): Golfer and wife pull up in car at Golf Club, get out and walk off to one side, carrying clubs.

Scene 9-L: Wife and Golfer approach first tee. On a bench two men are talking animatedly. Golfer walks up on tee, selects club and turns to wife.

Scene 10-C: Golfer speaks to wife in an authoritative manner — TITLE — "Now, watch, and do just as I do." Wife nods in an adoring manner.

Scene 11-M: Golfer tees up, takes a stance and makes a terrific drive at the ball, missing it.

Scene 12-C: Wife looks puzzled and says —TITLE—"But darling, I thought you

● *Continued on Page 426*

Authored by
RAY E. MERVILLE
Photos by Author

Do You Want A Super - DeLuxe Eight . . . ?

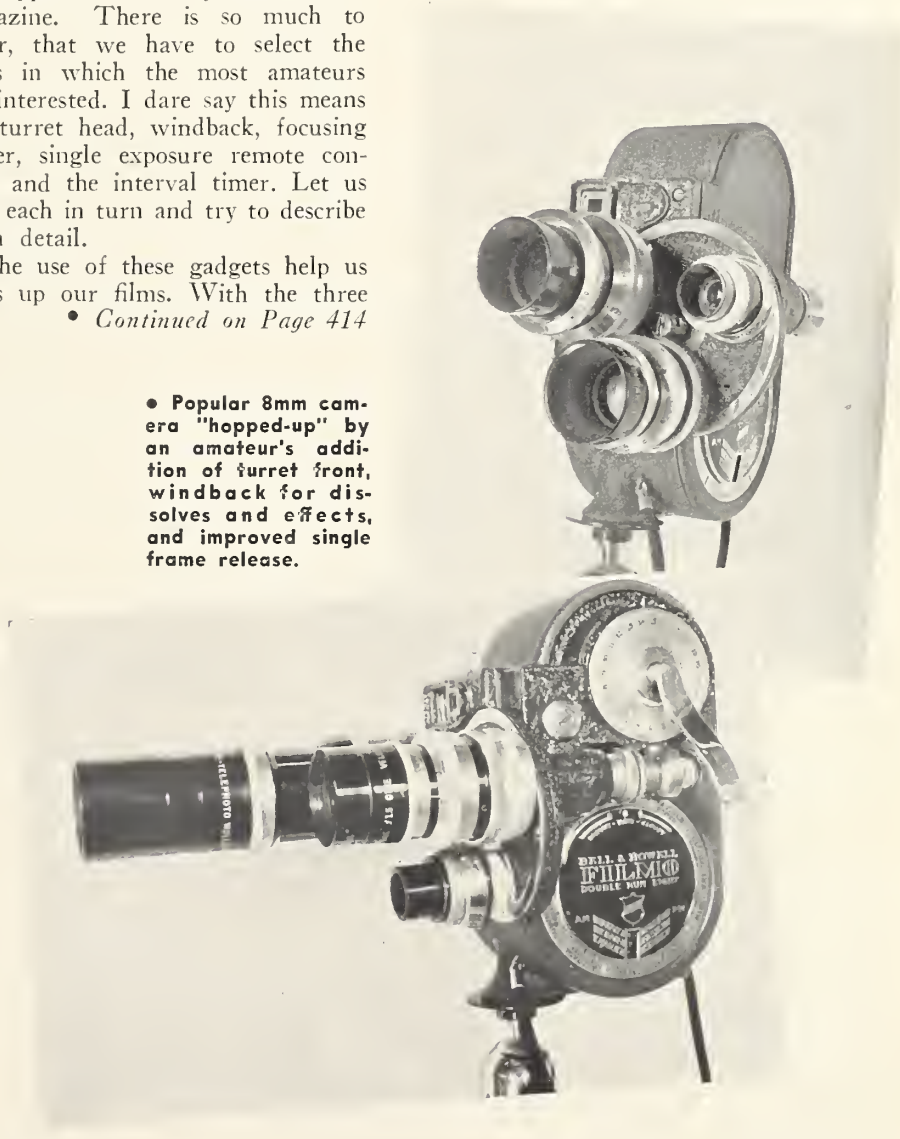
IT certainly is very interesting to go thru the daily mail and note the inquiries about how to improve this or that camera which the writer feels he has outgrown. The mail bag proves the trend is toward better cameras. The man or woman who purchased a camera last year is now more advanced in movie making and feels the need for the same accessories the professionals have on their cameras. They want to make better pictures; a very commendable ambition. The new movie fan will of course take the camera as furnished by the manufacturer and be perfectly happy with it for a long time. But, eventually, he or she will get the urge for something more to play with—and why not? Isn't that what makes life worth while and interesting? Some of you men may question our adding *"she,"* but don't get any exclusive ideas. If you had seen Mrs. Barney's film "Spring Fever," mentioned in September Home Movies, you would be proud to accept her into your ranks of "Gagdeteers." She has gadgets on her camera and knows how to use them.

We have heard much about the long hours Thomas A. Edison worked when he was on some research problem. I recently visited a man who was just completing a forty-eight hour continuous period of intense concentration on a mechanical problem in connection with a movie camera, and I was fortunate enough to sit in on the last twelve hours with him. The next morning as I looked at him across the table over the ham and eggs he had prepared, he looked a lot fresher than I did. He was wide awake and happy. He had solved the problem and given to us amateur movie makers something new. When you find anyone as interested in their work as this man you are sure to find a genius. During that twelve hour stretch I had to amuse myself part of the time, so I started on a little re-searching in his shop on my own account. I found recording outfits, 8 mm and 16 mm printers which were different than anything I had seen before, perforating machines for reperforating 16 mm film to 8 mm, and editing outfits which were also different. The place was a movie enthusiast's heaven! You will hear about all of these gadgets in coming issues of Home Movies.

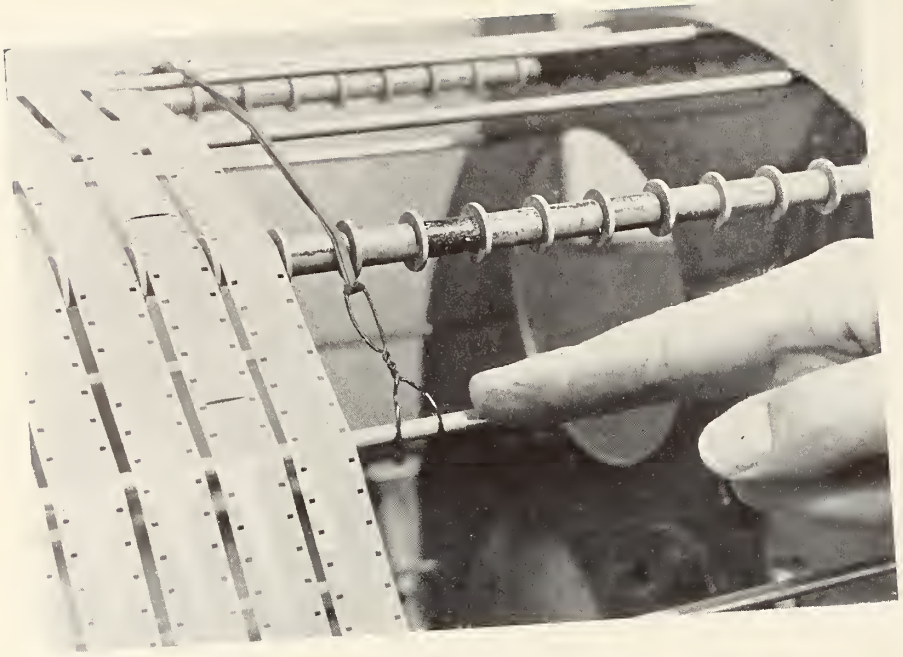
What was the "genius" doing all of this time? He was engineering a motor drive for the 8 m/m B & H camera. The motor isn't much larger than a spool of No. 40 thread and will operate from current supplied by three small dry cells. This motor can be fitted to any 8 m/m B & H camera. Illustrations and a more complete description will appear in an early issue of this magazine. There is so much to cover, that we have to select the ideas in which the most amateurs are interested. I dare say this means the turret head, windback, focusing finder, single exposure remote control, and the interval timer. Let us take each in turn and try to describe it in detail.

The use of these gadgets help us dress up our films. With the three

• *Continued on Page 414*



• Popular 8mm camera "hopped-up" by an amateur's addition of turret front, windback for dissolves and effects, and improved single frame release.



Authored by
GEORGE BURNWOOD
Photos by Author

Reel Thrills In Home Processing—Part Two

THE HOME movie maker in search of more enjoyment from his hobby, needs only to turn to home processing of his films to experience the additional thrills that are in store for him. The entire process requires but an hour's time and offers the advantage of being able to screen your pictures the evening of the very day on which they are filmed!

Last month, I explained the characteristics of various films and the fundamentals of simple home processing. I promised to describe the equipment necessary in processing your films and to include a good home processing formula in this issue of Home Movies.

I prefer an open reel, like the one pictured here, with bakelite ends and cross rods of stainless steel. A satisfactory reel may be built of wood and painted with a good quality of quick-drying preservative paint such as "Montauk." If possible, a small electric motor should be employed to rotate the reel. Induction type "window display" motors which are geared down and will turn your reel at the rate of about 25 R.P.M. are quite satisfactory for this purpose and relatively inexpensive.

The drying reel should be made larger so that the wet film can be easily placed on it without having to fit the separate rows too closely together.

The solution pans are curved to fit the periphery of the reel so as to use a minimum of solution. Pans made of galvanized iron and painted with quick-drying preservative paint will be found very satisfactory. I find "Montauk" paint excellent for this purpose also.

The darkroom should be illuminated by an "OA" Safelite, which is yellow green in color and far superior to the red safelite. It gives a fine light which is perfectly safe for you to observe the various steps in the process. For Pan film use a series III Wratten Safelite.

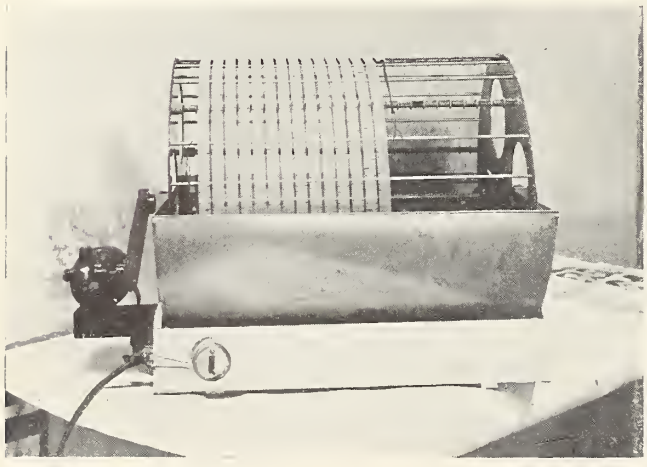
Many times the amateur processor discovers that his film has a decided Sepia tone at the completion of the process. While some may prefer this color, I think that black and white gives better projection quality. This brown stain is usually caused when the Potassium Bichromate bleach is used.

The point to be borne in mind is that Potassium Bichromate, when reacting with any organic matter, becomes insoluble in water after exposure to light. It is, therefore, essential to wash the film thoroughly and rid it completely of the effects of the Bichromate before turning on the white light, if this bleach is used. The best plan is to *bleach* and *wash in total darkness* to avoid this staining effect. With the Permanganate bleach this is unnecessary.

By shortening the time of exposure, lessening the intensity of the white light used in making the second exposure, it is possible to correct for film which has been underexposed. Diminished second exposure means that the silver emulsion remaining will not be completely fogged out and therefore will not be completely developable to the same extent as it normally should be in the second developer. It is therefore easy to understand that under-exposed film, which usually appears very dense, will be considerably more transparent if this treatment is used.

During the Reversal process, *after you have used the clearing bath,* if you observe that the film looks rather dense, and the highlights are not clear, you may reduce the density of the film *before* the Second de-

• *Continued on Page 427*



● Above: Feature of developing drum is stainless steel spokes. Alternate spokes fitted with "rollers" and separators of Bakelite to facilitate easy, scratchproof movement of film during expansion and contraction. Below: Motorized developing outfit.

Authored by
CURTIS RANDALL



Verpix

Harness The Sun—For Shady Filming . . . .

THE next time your movie shooting takes you into the backyard and you want to shoot a picture in the shade, but feel that some additional light would improve your subject, dash back into the house and get a white towel, an aluminum pan or something that will reflect light. Then try directing some reflected sunlight on your subject and note the difference. The result of this experiment will surprise you when thrown upon the screen.

Sunlight reflectors, however, are a serious business with the professional movie makers here in Hollywood. You may want to adopt this highly important method of theirs for "harnessing sunlight," so we shall tell you of the different types of reflectors, how they are made, and when and how used.

In the early days of motion pictures, nearly all movies were made with the aid of sunlight. It was then the sunlight reflector was invented. Made from sheets of wallboard about four feet square nailed to light wooden frames, these reflectors were painted white, silver, or covered with silver leaf. Each had their distinct purpose. Reflectors painted silver were termed "soft," the white reflectors, "medium," and the silver leaf reflectors, "hard," indicating the quality of light each reflected.

Sunlight reflectors are still used today wherever movies are made although most studios have augmented them with huge electric lamps for "evening up" daylight on most exterior shots. Wherever production companies are found "on location" in Southern California, you will see scores of reflectors propped up about the "set."

Until recently, reflectors were considered just another article of excess baggage by newsreel cameramen. Now they are an important item of equipment which accounts, in some measure, for the great improvement in newsreel photography during the past few years.

In spite of the obvious value of reflectors and the ease and low cost at which they may be made by any amateur, few amateurs have yet adopted this essential item of picture making equipment.

If you simply want to experiment, as previously suggested, you will find that any large reflective surface will serve your purpose for reflecting sunlight. But for the amateur who takes a certain pride in adding definite essentials to his movie making equipment, nothing else will do but a series of professional-like reflectors.

First, reflectors should be designed so they are easy to carry and also collapsible to protect the reflecting surface. For this reason, the hinged or "book" type is preferred. A simple "book" type reflector may be made by securing two pieces of composition wallboard 20″ x 30″. Paint one surface with flat black paint. From a book bindery, secure a strip of gummed fabric bookbinding tape 2″ wide and 30″ long. Lay the two pieces of wallboard together on a workbench or other flat surface with the unpainted sides down. Don't place the edges against one another but leave a space about ⅜″. Then moisten the fabric strip and apply it to the pieces of wallboard as a hinge.

After the hinge has dried sufficiently, the reflector is ready for painting of the surface. We would suggest using flat white or aluminum paint for your "soft" reflectors. Easy to apply, two coats of either will be sufficient for a good reflective surface. If you wish, you can apply a "filler" coat of shellac first.

For a "hard" reflective sur-

• *Continued on Page 423*

● Above: There's a notable increase in amateur's use of sunlight reflectors. Middle photo: Reflectors on Hollywood "western" location. Bottom photo: A scene shot in full shade. Note adequate lighting by "reflected" light.

Paramount Pictures

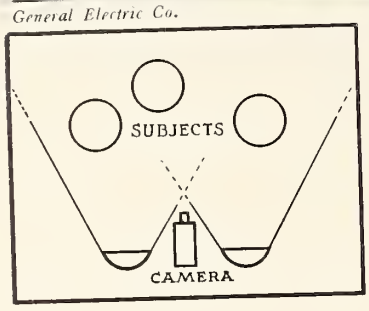




Columbia Pictures



General Electric Co.



• A well lighted shot like this can be made in your home with aid of two photofloods in reflectors placed as shown in the lighting chart above. Exposure chart for photoflood lamps appears on page 414.

Lighting Expert's Tips On Indoor Filming

Authored by
R. E. Worstel

Like the good mechanic who needs good tools, the home movie enthusiast needs lighting equipment for good indoor movies. Diminishing hours of sunlight does not dampen the average amateur's enthusiasm for fall and winter cine shooting, and October finds many already planning interior shots or complete indoor scenarios. A survey of lighting equipment is therefore timely and possibly the purchase of photofloods, reflectors, or a spot light will boost the quality of your shots.

Lighting equipment need not be a large item of expense. As a matter of fact, an expenditure of only a few cents is required to obtain paper reflectors and photoflood lamps. Many cinebugs will make their own reflectors, and good ones too, from bright tinned receptacles — wash basins, stewing kettles, etc.—obtainable from the five and ten. For the others, regular metal reflectors designed for maximum lighting efficiency are available at prices to fit all pocketbooks. It is perhaps wise to start in a limited way and then acquire more lighting equipment, the choice of which would be dictated by individual technique as it is developed.

Lamps which are sources of light developed for photography and are especially suited for amateur filming are as follows:

Lamp	*Watts**	*Amperes**	*Finish*
Photoflood No. 1 xx	250	2.2	Inside Frost
Photoflood No. 2 xx	500	4.4	Inside Frost
Photoflood No. R2	500	4.4	Reflector Bulb
Photoflood No. 4 xx	1000	8.8	Inside Frost
T-20	500	4.4	Clear

xx Also available in daylight blue bulb.
* At 115-volts

The newest lamp, announced only a few months ago, is the Photoflood No. R2 with a self-contained reflecting unit. This lamp is made with a Photoflood No. 2 filament in a "mushroom"-type reflector bulb having an aluminum reflecting surface and an inside-frosted finish. The lamp produces a smooth beam of approximately 60° spread and is an excellent unit for general lighting. It is five inches in diameter and slightly over six inches in length.

All of the Photoflood lamps have about the same color characteristics and may be used with Type A Kodachrome as well as the various "black-and-white" films.

A good general purpose reflector for movie work should have a beam spread of about 50° to 60° and should have uniform illumination across the major part of the beam. A sharply defined beam is not generally recommended except for special effects. The reflecting surface may be polished or matte. As a general rule a reflecting surface which has a velvet or semi-matte finish gives more uniform illumination in the beam than a brightly polished surface.

Since the sharpness of shadows, and to some extent their density, depends upon the diameter of the reflector, this item should receive consideration. The greater the diameter of the reflector the softer will be the shadows.

Spotlights for high-lighting, back-lighting and special effects are available. These are usually of the lens type. A spotlight is a very useful unit for the advanced amateur. They use Photoflood lamps, round bulb spotlight lamps, or the T-20 bulb lamps.

Prior to the advent of Photoflood, the T-20 was the lamp most commonly used for amateur cinematography. Some very excellent lighting equipment was and still is available for this lamp. Although of greater first cost compared with the No. 2 Photoflood, the lamp cost per hour of operation is low. However, the T-20 must be burned base down or within a few degrees of this position, while Photofloods may be burned in any position.

As evidenced by the accompanying illustra-

• *Continued on Page 429*

Authored by
JACK IRWIN



Nesmith & Associates

Give 'Em Variety In Your Home Movie Shows....

THREE kinds of audiences used to come to my house. My relatives who would look indulgently at any of my films any time; my brother cinebugs who came to look and praise—and criticized my pictures all the way home; and friends who came to see my films but drank up all my liquor!

I didn't do anything about my relatives. They were my best audience. Anyway, they made me feel good with their kindly remarks about my movie making efforts. And those to whom my liquor appealed most, I could scratch them off my list anytime!

But the other group—those critical, cynical cinebugs—ever ready to condemn my slightest amateur shortcomings, stifling yawns under cover of darkness during my movie shows—*they* were the ones! Why, I wondered, didn't these smarties of motion picture technique ever criticize the neighborhood movies? What, I asked, did theatrical movies offer that I didn't have? A bold question indeed for any amateur to ask. Yet it set me to thinking. Perhaps my home movie shows needed variety—like the theaters—with their programs of newsreels, short subjects, animated cartoons, and the main feature. Sure! Why not apply the theater's proven policy to my home movie programs?

It didn't take me long to make something of this idea. For some time now, 8mm and 16mm prints of good professionally-produced films have been on the market which include news events, cartoons, sports, travels, etc. I bought a few of these to augment my home movie shows. The next time the gang came over, I really "wowed" em! If I do say so, I had one of the finest home movie films I ever made tucked away in a humidor can ready to spring it upon my critical audience as a climax.

The lights were dimmed and the projector started. The professional news event film was flashed on the screen. They liked it. Here and there an occasional comment was heard regarding the cutting and editing or titling of the professional film. Here was instructional matter for them—a professional home movie that was an example of how home movies should be edited. They liked it!

I followed this with an animated cartoon—just like in the theatres. A hundred foot subject, I spliced it on the same reel with the news picture to reduce to a minimum the changing of reels during projection. Then I put on my "super-colossal."

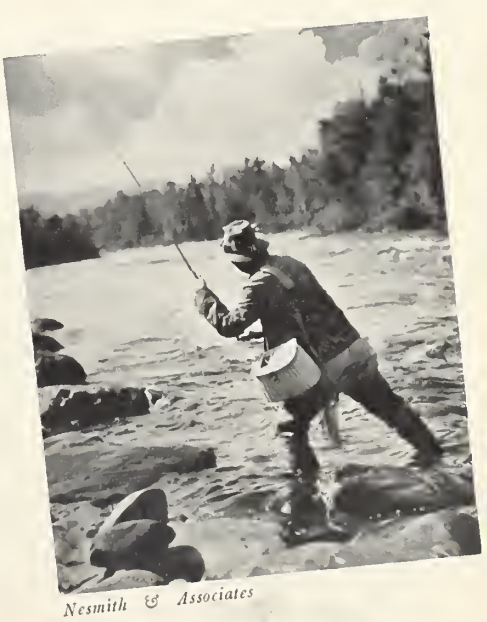
After the show was over, there was a notable difference in the demeanor of my audience which consisted of a general sprinkling of all of the classes previously mentioned. The cynics were pleased; the relatives, God bless 'em, were jubilant as could be; and those other guys!—their glasses were only half empty when the room lights were flashed on!

A lot of us amateurs have overlooked professionally-produced home movie films as a means of pepping up our home showing of pictures and sustaining family interest in home movies. With such fine entertainment, equally available in 8mm or 16mm, we can program an evening's entertainment quite as pleasing as our neighborhood movie house.

Most of the pro-film producers issue new

• *Continued on Page 413*

● Thrilling scenes like these appear in the program-pepping Castle films — "Ride 'em Cowboy" and "Fresh Water Fishing".



Nesmith & Associates



Verpix

Authored by
RAY E. MERVILLE

A Sound Idea For Adding Music To Films

• Timing scenes for musical cues with aid of telechron clock connected with projector. Below — Recording all sound effects on one record for a home movie film.

EDITOR'S NOTE: Increasing interest in sound for home movies brings two articles on the subject from our associate editors, Ray Merville and George Cushman. Here's Merville's article—Cushman's starts on the opposite page. If you're interested in sound for your films, look for more news on this subject in November Home Movies.

IN our sphere of amateur motion picture photography we amateurs believe we are just as good as the professional camera men of Hollywood and if we had the equipment and everything to work with that the professional men have we could do just as good a job as they. There is no harm in feeling as we do and perhaps this helps us to make better pictures.



Haworth, Powell & Thomas.

Now let us go a step further and step out as *sound men.* In this field we should win more honors for ourselves. We have access to the same music as the professional recording engineers. The best orchestras of the world will play music to accompany our films. Adding voice is not so difficut or expensive. The cost of a fifteen minute commentary is but about one quarter the cost of the film if you have the recording done by a professional studio.

Do you shudder when someone mentions "The Silent Picture Days?" First, because it may remind you how old you are and secondly, because you realize that your films take your audiences back to those dark silent ages. Why not bring our films up-to-date and bring our audiences to us instead of our having to go to our audiences. You will be happily surprised at the added interest which will be taken in amateur films when sound is added.

I believe I can illustrate a point here by citing a recent experience. We attended several illustrated lectures given by a gentleman traveler. He lectured as his motion pictures traveled across the screen. He put a lot of pep into his lecture but it just didn't seem natural and the comments of the audience afterwards were not exactly complimentary. A week later we attended another illustrated lecture which was given for profit as the first ones mentioned had been, but this lecturer talked from the projection booth through a loud speaker placed behind the screen and his voice was accompanied by background music. These were both travel pictures and of equal interest but the second lecturer charged twice as much as did the first, and drew twice the attendance and after the first showing of his pictures he had two more showings by popular demand. I give much credit to the fact that music and voice accompanied the picture in a manner which we are most accustomed to today.

From time to time there has been *sound booms* among us amateurs, but this time it is louder than a boom. It's a *bang* because we are now seeing and hearing *bang up results* of amateur sound pictures.

There is no reason why you cannot have the same success with your films as many others are having with theirs and when you hear and see your first talkie on the screen you will make others; and your friends will like them and add more praise for your hobby. In this first installment we are going

• *Continued on Page 418*

Authored by
GEORGE W. CUSHMAN
Photos by Author



4

Recorded Music Answer To Cine Sound Demand . . .

MUSIC and sound effects! How often you've wished your camera would record on the film the actual sounds as well as the sights. Haven't we all? Sound on film for the amateur is on its way—there's no doubt of that. But for most of us it seems a long way off.

In the meantime, shall we continue to show our films without accompaniment of any kind, when our friends, due to the professional screen's influence, expect something for the ear as well as the eye?

A sound on film projector costs from $250 up, and then we haven't got the sound on our own films yet. And what about the 8mm user? The answer is, to play recorded music as the film unfolds.

Many of our readers read the article in this magazine last spring on how to build a double turntable outfit and built one. We're not interested here in the construction of the outfit, but rather on the methods of operating it after it has been completed.

Fig. 1 shows a typical double turntable ready for action. You will note that the pick-up on the left turntable can also be used on the right turntable. This is a worthwhile arrangement and is to be recommended as will be described later. Also note that this equipment has a separate volume control for each pick-up. Some construction plans call for only one fader hooked to both pick-ups so that as one turntable is faded out, the other is faded in.

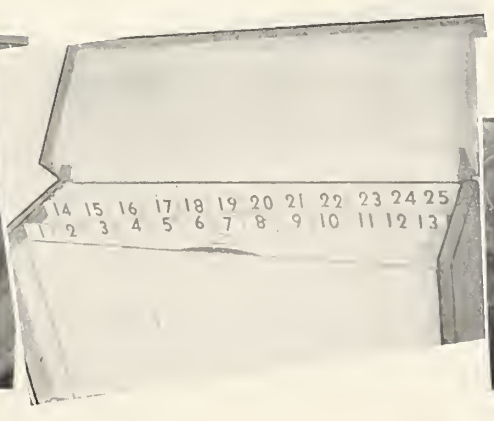
And lastly, let us call your attention to the two small toggle switches near the volume controls. These cut off the pick-up completely. They are used to bring in a bell sound, for example, and cut it out again sharply. This could not be done with a fader, or even with a volume control alone. Use of these controls on a bell would bring it softly at first, then loudly, no matter how fast you worked the controls. Some workers use a cut out button which, when depressed, cuts out the pick-up. This is satisfactory, but means that one hand is temporarily held up during operation of the button. Such is not the case with a switch. And so, even if your construction has been completed, these changes are recommended towards a more versatile piece of equipment.

• *Continued on Page 416*

• Fig. 1, Double turntable with dual pick-up arrangement on one record. Fig. 2, Ordinary letter file for holding records. Fig. 3, Record "cued" with chalk mark. Fig. 4. Another record "cueing" idea — accurate "cueing" is essential for professional-like sound effects.



3



2



1



Reported by
THE EDITORS

Breezy Bulletins Promote Cine Club Activities

• Clever monthly bulletins create and sustain enthusiasm in club activities and are an important function of progressive cine clubs. Below — Exhibition of member's vacation films keynote club Fall opening programs.

WITH vacation tans scarcely faded, Cinebugs are again back in workaday harness—eyes on their work, but with minds still lingering on summer filming adventures. Already, there has come in the mail the first herald of Fall cine club activities—a bold summons from the secretary bidding attendance to the club's September meeting.

These club notices are no longer mere notes typed or mimeographed on the club's letterhead, but four to thirty-six page club papers published regularly each month. Indicative of the aggressive leadership of club directorates and members, such papers sustain member enthusiasm between meetings and keep a club tied together.



One of the most pretentious cine club publications is "Thru The Filter," published monthly by the Los Angeles 8mm Club. Boasting an editorial staff of six, headed by editor-in-chief Claude Cadarette, this paper averages ten to sixteen pages each issue. Except for the cover, which is printed, it is turned out on a duplicating machine. Clever pen sketches by staff-artist R. B. Clardy illustrate many of the articles. In addition to club news and notices of coming events, "Thru The Filter" is chock full of helpful advice and dissertations on cine technique.

Cleverly titled is the organ of the St. Paul Amateur Movie Makers Club—"The Reel Stuff"—now in its third year. Like many club papers, it is printed on a duplicating machine in two colors and carries news of the club's social activities and announcements regarding various member's progress in their cinefilming projects of which there are many current at this time.

Closely approaching the Los Angeles club's "Thru The Filter" in style and content is "The Record," official publication of the Mount Vernon (Ohio) Camera Club. Capably edited by Louis W. Copits and William C. Buell, "The Record" has achieved a notable record for service to club members during its first year of publication.

One of the most pretentious of club organs, perhaps, is "News Flashes" published by the Chicago Cinema Club under the editorship of S. F. Warner. Rarely extending beyond four pages, "News Flashes" is turned out on a lithograph press and is profusely illustrated with photos, sketches and cartoons. Rounding out its fifth year of publication, "News Flashes" has withstood the test of time and proven an invaluable aid to all members of the Chicago Cinema Club.

"Shots and Angles" is the neat title of the official bulletin of the Toronto (Canada) Amateur Movie Club. A two-color mimeographed job, "Shots and Angles" goes out regularly to all members, carrying news of coming events and articles written by club members and others on various phases of movie making technique.

Among other excellent club publications meriting more than passing notice is, "The Cine Clubber" published by the Minneapolis Cine Club; "Kansas City (Missouri) Cine Club News" published by that club; "Cine-Crat," official organ of the Amateur Movie Society of Milwaukee; "The Range Finder" issued every two weeks by the Y. M. C. A. Movie And Camera Club of Des Moines; and "The Pam," bulletin of the Peninsula Cine Club of Monterey, California.

Vitally important in sustaining member interest in any cine club is continued contact with the membership. Too often club member enthusiasm is aroused with difficulty

• *Continued on Page 422*

Reviews by
THE EDITORS



Lloyd Miller

"Tell Me How I Can Improve My Film . . ."

AMATEUR filmers of home movies are invited to submit their films to the editors of HOME MOVIES for review and helpful criticism. Unless otherwise requested, reviews of films which we believe would benefit other amateurs, will be published each month. Films will be rated one, two, three or four stars, and films qualifying for two or more stars will receive an animated leader indicating such award. Detailed reviews, with suggestions for improvement—if any—will be mailed to all amateurs submitting films.

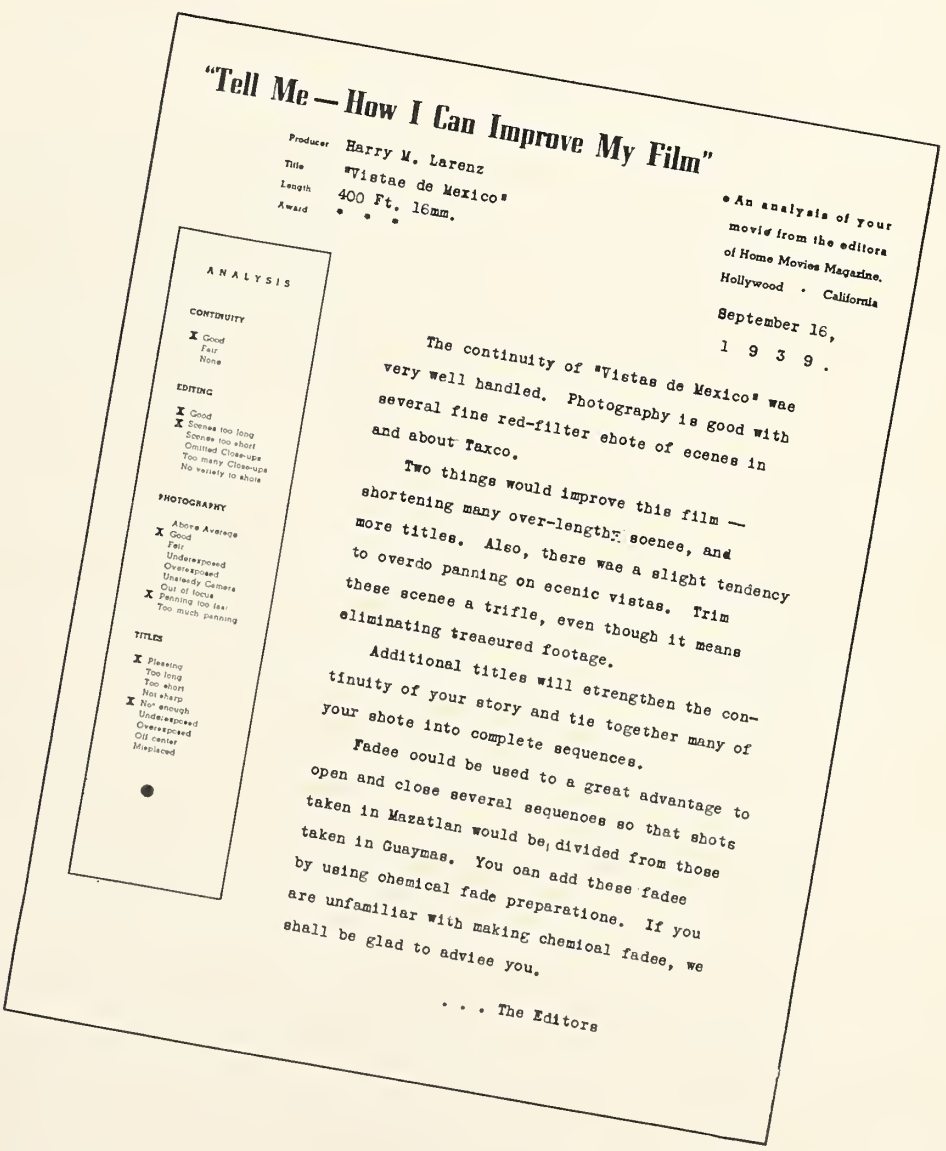
When submitting your film for analysis, please advise make of camera, speed of lens, whether or not tripod was used, or if you used filters, exposure meter, or other accessories. While this information is not essential to obtain an analysis of your film, we would like to pass it on for the benefit of other amateurs who are invariably interested in what the other fellow uses in making his pictures. The following reviews were selected for publication this month:

"Bay Bridge"
400 Ft. 16mm—T. R. ★ ★

This documentary of the start and completion of the San Francisco Bay Bridge was made at the expenditure of considerable time and money by the filmer. Due to unusual weather conditions encountered, coupled with often almost inaccessible vantage points, this amateur was frequently obliged to take the better part of a day to film only a couple of scenes, losing days from his regular employment. This is by way of explaining the dogged perseverance which he pursued in order to get the material he wanted and to complete a filming record of one of the world's greatest engineering achievements.

This documentary starts with the very ground breaking ceremonies and continues until the day the governor of California officially opened the bridge to public travel. Unfortunately, this amateur was not always able to use his tripod and unsteady pictures resulted. He did a nice titling job but, like many filmers, he was just a little too frugal.

• *Continued on Page 422*



"Tell Me—How I Can Improve My Film"

Producer Harry M. Larenz
Title "Vistae de Mexico"
Length 400 Ft. 16mm.
Award • • •

• An analysis of your movie from the editors of Home Movies Magazine.
Hollywood • California

September 16, 1 9 3 9 .

The continuity of "Vistas de Mexico" was very well handled. Photography is good with several fine red-filter shots of scenes in and about Taxco.

Two things would improve this film — shortening many over-length scenes, and more titles. Also, there was a slight tendency to overdo panning on scenic vistas. Trim these scenes a trifle, even though it means eliminating treasured footage.

Additional titles will strengthen the continuity of your story and tie together many of your shots into complete sequences.

Fades could be used to a great advantage to open and close several sequences so that shots taken in Mazatlan would be divided from those taken in Guaymas. You can add these fades by using chemical fade preparations. If you are unfamiliar with making chemical fades, we shall be glad to advise you.

. . . The Editors

ANALYSIS

CONTINUITY
X Good
Fair
None

EDITING
X Good
X Scenes too long
Scenes too short
Omitted Close-ups
Too many Close-ups
No variety to shots

PHOTOGRAPHY
Above Average
X Good
Fair
Underexposed
Overexposed
Unsteady Camera
Out of focus
X Panning too fast
Too much panning

TITLES
X Pleasing
Too long
Too short
Not sharp
X Not enough
Underspaced
Overspaced
Off center
Misplaced

•

• At right is fac-simile of analysis sheet returned with every film reviewed by the editors. On reverse side is a glossary of motion picture terms.



Verpix

Reported by
ADVISORY EDITORS

Stick By Your Meter For Kodachrome Results

SOME amateurs, venturing into the realm of color filming for the first time, report adverse results—no doubt because of too little knowledge of the fundamentals of color film use, few as they may be.

So we called into consultation some of our advisory editors who have made a specialty of using Kodachrome, and asked them to give us their experiences and especially their advice on general color filming. From some of the comments, we gathered there is a marked improvement in the quality of Kodachrome film lately, although this may be due to improved methods of processing.

So we give you excerpts from the letters of our advisory staff which we believe will benefit those amateurs whose Kodachrome filming so far has not been up to expectations.

Says Arthur Gibbs of Portland, Oregon: "Regarding the shooting of Kodachrome film, I am watching my exposure much closer and this year I have had much better results. I use nothing but type "A" and in that way I am always ready for day or night shots. Using the daylight filter, distant shots are crispy clear and I believe at times, better than with regular Kodachrome and a haze filter.

"Regarding the Weston film rating, a lot depends upon the meter used. Some meters take in a wider angle of view. I find the new Weston meter—using a speed rating of Weston 8—gives perfect exposure readings for Kodachrome whether on the ocean or on land."

Elbert B. Griffith, of Azusa, California, says: "I have discovered no 'secrets' in the use of Kodachrome. For perfect results it is only necessary to follow regular directions for use of this film. I feel that Kodachrome processing is improving in quality and the amateur can be sure of good results if he uses good judgment in exposure and composition. I would like to stress the use of the 'haze' filter when filming near the ocean or at high altitudes. It *does* make a difference! It aids in reducing the too-blue effect in skies caused by the abundant ultra-violet rays. Use this filter also in the *shade,* where—with light coming chiefly from the sky—ultra-violet rays again predominate. No change in exposure is necessary."

Advises Roy Jenkins, Jr., of Dallas, Texas: "My first advice to Kodachrome filmers is to buy a reliable exposure meter, preferably one with a hood which narrows the angle of light inception to only that field which the camera lens will include. The directional value of such meter is of inestimable value in color filming since there is less latitude during the processing, and the emulsion speed is considerably slower than that of black and white film or panchromatic.

"A few suggestions which will give the Kodachrome user a greater sense of confidence in his new venture, are:

"If the scene to be shot is of average coloring throughout, the meter reading can be taken from the camera position.

"If the scene to be shot has dark and light colors and no change can be made to alter this condition, approach the scene closely and take separate meter readings on both the dark and the light portions of the scene and take the average between the two.

"Remember, color film exposes poorly in shade, and any shaded portion of an object should have a meter reading close enough so the background will not be included in the meter's reading upon the object.

"If the filmer wishes to shoot a shaded scene which has light between himself and the scene, and he cannot get across the light to the shaded scene, then the filmer will have to take a "reading" on some scene resembling the light condition of the scene he is unable to reach.

• *Continued on Page 430*

● A Good exposure meter is the Kodachrome filmer's greatest asset. It will soon pay for itself in the film it saves from under or over-exposure.

"It's NEW To Me"

by CINEBUG SHOPPER



Current War Films

Castle Films, pioneers in releasing movies of world events for home projection, have just released the first issue of their "News Parade" devoted entirely to the current war in Europe. Titled "War In Europe," this film is available in both 16mm silent and sound and 8mm sizes.

Castle Films report that more than 100,000 feet of film received from Europe have been edited by Eugene W. Castle into the war reel which includes startling scenes of Poland's preparation for war . . . . the historic flight of Von Ribbentrop to Moscow to negotiate the now famed Berlin-Moscow treaty . . . . closing of Polish-German borders . . . . military activity in Danzig . . . . as well as tragic scenes of the evacuation of women and bewildered children from Europe's famed capitals.

Germany's lightning-like land and sky invasion of Poland is dramatically pictured as in the entry of British and French armed forces following their declaration of war on Germany.

* * *

Titler Named

In Universal Screen Co.'s advertisement in the July issue of HOME MOVIES, they announced that one of their new cine titlers would be awarded to the person suggesting the best trade name for their new product.

Hundreds of names were suggested among which was chosen "TI-TRIX" submitted by Miss Barbara Potter, 869 Contra Costa, Berkeley, Calif. Thus, the titler will be known henceforth as Ti-Trix All Purpose Titler.

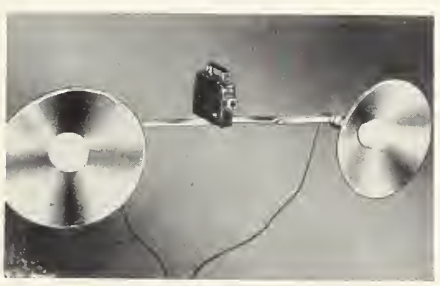
We join Universal Screen Co. in thanking Miss Potter for her interest in this titler-naming contest and wishing her much pleasure with her new Ti-Trix Titler.

* * *

Film Preservative

Cinelac, 610 Fifth Ave., New York, announce the marketing of their product "Cinelac," a preservative said to render still and motion picture films impervious to the deteriorating effects of time, atmospheric conditions and usage. They report its use by such leading motion picture producers as Warner Brothers and Paramount Studios. Cinelac is obtainable in bottled form and may easily be applied by the amateur to his films.

* * *



Gibbs Flood Gun

A novel portable lighting unit, making its debut this month, is the Gibbs Flood Gun. It consists of a metal arm, which is attached to the cine camera as shown, on either end of which is an adjustable reflector and light socket which accommodates either No. 1 or No. 2 photoflood lamps. A generous length of rubber covered cable is included.

Adaptable to either still or cine camera use, the Gibbs Flood Gun is particularly suitable for indoor movie shots of kiddies, parties or scenario sets. It is an ideal unit for attaching to camera tripod for dolly shots.

* * *

Make-Up Kit

Miners, 12 East Twelfth St., New York City, have placed on the market two make-up kits for amateurs—The Foto-Matic Make-up kit for regular films and the Foto-Chrome Make-up Kit for color films. They also announce free distribution of their make-up instruction booklet upon receipt of three cent stamp to cover postage.

* * *

Cine Lenses

According to advices received from Henry Herbert, 483 Fifth Ave., New York, a recent favorable tariff reduction enabled them to substantially reduce list prices of Dallmeyer lenses. These lenses are available in various focal lengths and a variety of types for practically all cine cameras. Amateurs are asked to write freely to Henry Herbert for further details or any information desired on cine camera lenses.

* * *

New Film Catalog

A new and enlarged catalog listing a wide variety of selected 16mm short subjects and feature pictures is now on the press and will soon be available to amateurs and organizations interested in adding such films to their film libraries, according to Post Pictures Corp'n., 723 7th Ave., New York City. They also announce thirteen pictorial sound film adaptations of Edgar A. Guest's famous poems running approximately ten minutes each.

* * *

Rapidoff & Rapidon

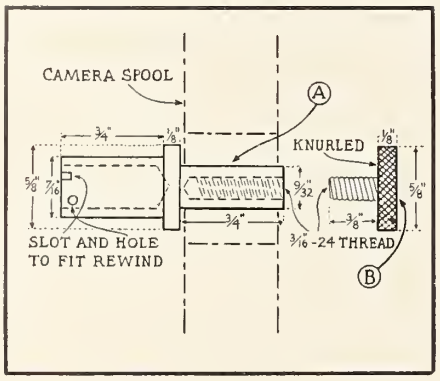
Two timely film splicing aids make their appearance on the market this month, manufactured by the Besbee Products Corp.,—individually known as "Rapidoff" for moistening and removing film emulsion, and "Rapidon" for applying cement to film. Each item



is similar to a fountain pen in shape and appearance. The "Rapidoff" is pointed at one end similar to a screw driver for scraping the emulsion. A supply of water is carried within its hollow case and a minute quantity released by

• *Continued on Page 425*

THE EXPERIMENTAL



Film Loading Aid

In attempting to load bulk film on my camera spools, using my film rewinds, I found the spindle hole in my camera spools was too small to fit my rewind spindles.

I built an auxiliary spindle with a sleeve that fits over my rewind spindle, as shown in the accompanying sketch. This spindle can be turned on a small lathe and machined by any mechanic or machine shop for a nominal charge. The position of slot and hole for the pin and spring-ball can be altered to fit your particular rewinds.

With this spindle in place on your rewind, the camera spool is placed on it at "A" and kept in place by the thumb-screw "B".

—Harry C. Gardner.

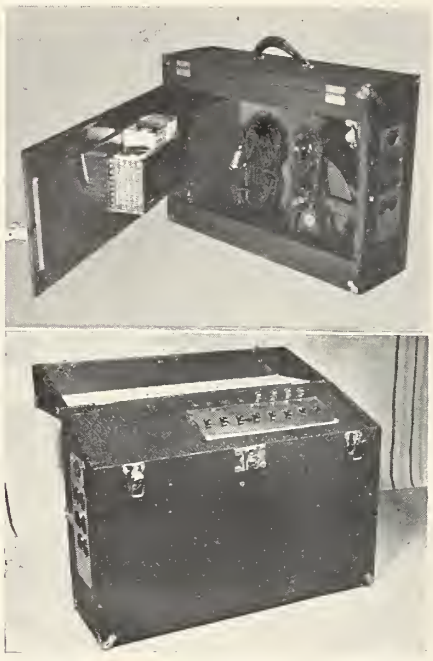
Utility Case

For those Cinebugs whose indoor filming activities or projection duties are above average, I wish to suggest a utility case which I built and which will simplify the routine of controlling current supply, and otherwise lighten the Cinebug's labors.

The accompanying photo shows my utility case which I use for photoflood and arc-spotlight control in shooting interiors, and as adjuncts to amplifier and projector in showing sound movies. It features a reel which accommodates 50 feet of extension cord. A high speed chain-gear rewind enables me to quickly wind up surplus cord, eliminating excessive cable straggled about the living room floor.

Additional extension cords are kept within the case; also extra illuminating, photoflood, and projection bulbs; tools; fuse plugs; etc. Wiring is so arranged that requirements for electrical outlets in a room is reduced to one. Gang outlets, which feed current from the single outlet connection to the case, are built into the case as shown. Switches with guiding pilot lights control these outlets, each switch controlling one pair of outlets. A built-in fuse block protects all extending circuits. A heavy duty rheostat is to be added to this case for use in dimming house lights or photofloods.

—O. C. Smith.



CINEBUGS!

• If you have an idea for a gadget, trick, or shortcut in filming, titling, editing or processing home movies, pass it on to your fellow Cinebugs through these columns. If your idea is published you will receive two reels and cans for your efforts. Extraordinary ideas will net you a roll of film.

Ideas not published will be held for future publication unless they duplicate ideas previously received. Endeavor also to send along photos or rough sketches illustrating your suggestions. There is no limit to number of suggestions you may submit.

Names and addresses of contributors of published ideas are furnished a prominent manufacturer interested in acquiring rights to saleable gadgets on a royalty basis.

Important: When submitting ideas, be sure to mention whether equipment you use is 8mm or 16mm, enabling us to promptly forward awards adaptable to your use.

16mm Enlargements

I find that the best way to make satisfactory enlargements of frames of 16mm film is to follow the established method of photographers—first make a negative. To do this, select the frame you wish enlarged. Using a small section of positive film, make a contact negative by inserting the two films with emulsion sides together in an ordinary printing frame. If a printing frame is not available, place the films between a piece of cardboard and a panel of glass and give a quick exposure, using a 25 watt lamp at a distance of about two feet.

Develop the positive film "negative" in a fine grain formula for best results. Place the negative in an enlarger.

After the positive film "negative" has been developed in a fine grain formula, it is ready for making enlargements. I used a regular miniature enlarger for this and got good 5 x 7 prints. Amateurs who do not have enlargers will find their photographic dealer will make enlargements at nominal cost. I find this method less expensive than projecting the image direct on a piece of cut film, and my prints are of maximum sharpness.

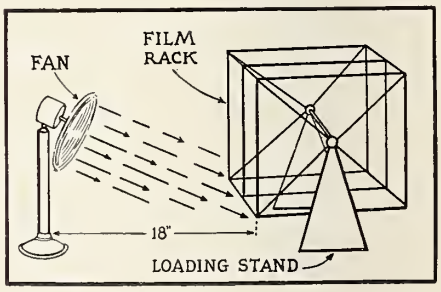
—George Burnwood.

Holds 'em Down

The editing board I recently purchased—and I've since found they're all similarly afflicted—was too light in weight to remain firmly in place during rewinding full rolls of film. The entire board moved about the table as the rewinds were turned at a rapid pace.

To remedy this, I purchased four small rubber suction cups from an auto supply store. Removing the rubber "buttons" from the underside of the baseboard, I replaced each with a suction cup. Thus, when I use my editing board, the suction cups grip the surface of the table, holding the board firmly in place.

—O. A. Harmon.



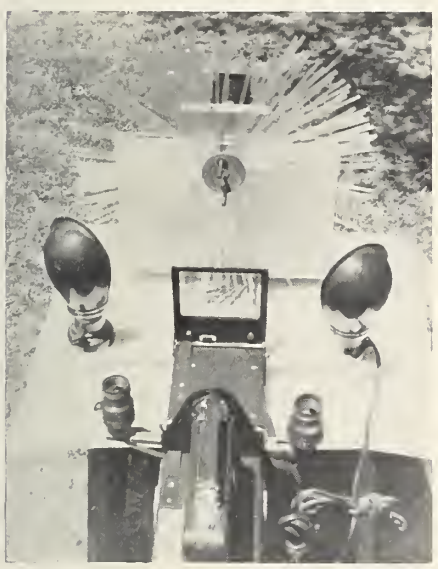
Rack Revolver

After the tedium of turning my developing rack by hand, I found it even more tiring to continue this action with my revolving drying rack. So I use my electric fan to relieve me of this duty which required no belts, pulleys, or additional trappings. As shown in the sketch, I place the fan at a

CINE WORKSHOP . . . gadgets, tricks and short cuts contributed by Cinebugs.

distance of about 18 inches from my drying rack and elevating it slightly so that the current of air flows in a downward motion against the surface of the film on the rack. The rack is thus kept in continual motion and the air current speeds up the drying process. Because of the pressure of such air current, it is absolutely necessary that the film be sponged free of excess water otherwise streaking will result.

—Rocco Rotundo.



Animated Backgrounds

Here is an animated title background adaptable for either black and white or color films. The gadget for producing the animation is shown in the accompanying photo. It is designed to be used in conjunction with any small titler, and consists of a spindle, a hub which holds a number of cellophane "sippers" or straws, and a clock spring motor to set the ensemble in motion. The clock spring motor may be replaced with a small handle, if necessary, for hand operation.

The background is set up in back of the title card holder as shown. The title should be printed or lettered on glass, a sheet of cellophane, or celluloid. The background is set in motion —moving the straws very slowly— and the title photographed. The reflections from the light playing against the straws is very effective.

For color titles, the clear straws are replaced with vari-colored ones, and the large sheet of paper used as a backdrop for the straws should be colored or tinted. Also, the straws should be arranged in a fan-like position and the ends clipped in an irregular arrangement that lends both depth and artistic quality to the finished background.

—O. A. Russell.

Paint Base

In building my home processing outfit I found that acid-resistant paint had a tendency to chip when applied to metal. I tried several different base paints which failed to remedy the trouble. Then someone suggested applying a coat of rubber cement as a base for the acid-resistant paint and I found this worked excellently. I recommend the rubber cement made by B. F. Goodrich for applying running board mats, or that put out by Minnesota Mining & Mfg. Co., as a weatherstrip cement.

For best results, give all metal and wood a coat of rubber cement and allow to dry before applying the acid-resistant paint. The soft flexible base provided by the rubber cement acts as a cushion against causes of paint chipping and also provides a better adherent for the paint than does metal.

—Geo. E. Belshaw.

Novel Camera Dolly

Here's a gadget I made to get some unusual dolly-shots of my youngster. It was easily constructed from 1″x1″ strips of spruce and bolted to the frame of the tricycle as shown. The third member braced to the handlebar post with a piece of strap iron gives the necessary rigidity to the camera while the tricycle is moving over uneven surfaces. It will be necessary to add an auxiliary portrait lens to some cameras, depending upon the limitations of the camera lens for closeup photography.

I conceived this gadget during the

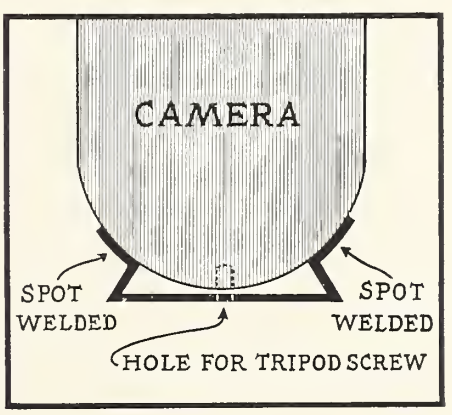


shooting of several scenes of my youngster riding her new tricycle as I wanted some unusual closeups of her expression while pedaling. I took care to shoot these closeups with trees or foliage in the background in order to secure the feel of movement as she traveled along.

—George Oremus.

Camera Base

Although the manufacturer has improved the design of the base of Keystone cine cameras, the earlier models with round bottoms still present a problem when used with a tripod. Lack of base support leaves the camera somewhat unsteady, and to force the tripod screw "another notch" invariably causes it to snap and break.



I remedied this trouble with my Keystone "8" by having a machinist fashion an auxiliary base from a piece of ordinary strap iron, as shown in the sketch. It is spot-welded to my camera case, leaving no holes for possible light leaks that use of screws, bolts, or rivets might cause.

—Ted Horton.

Pegs for Reels

Other advice to the contrary, nails, brads, or other metal gadgets do not make satisfactory film dividers for developing reels used in home processing because of their effect on the developer formula. An excellent substitute is a wooden shoe peg, which is available in quantities from any shoe cobbler at a cost of about ten cents for more than enough for one ordinary reel.

The pegs can be driven into place,

• *Continued on Page 421*

MOTION PICTURES

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• Title Troubles •

If you have any questions pertaining to titles or title making, Mr. Cushman will be glad to help you. You can address him in care of this magazine or direct to his home address, 3425 Witmer Parkway, Des Moines, Iowa. Include all information possible, such as the kind of film used, developer employed, light source, etc. A self-addressed envelope should accompany each inquiry.

Q. I have heard that some amateurs make their action titles in slow motion. What is gained by doing this? C.M.M., Boise, Idaho.

A. In making scroll titles, wipes, swing-ins, etc., slow motion is often used since it sort of irons out any slight irregular movement or jarring which might be made during the exposure. Of course when exposed at 64 frames, only one-fourth the normal reading time is given, and the motion should be exercised just four times as fast. Some amateurs also film their titles in reverse for this same reason. Little irregularities of motion somehow don't seem the same when the action has been performed backwards.

Q. One studio I know of shoots 9 x 12 title areas with a 3 inch lens on a 16mm camera. Is this better than using the regular 1 inch lens? G.F.A., Grand Rapids, Mich.

A. Use of a three inch lens would probably give a little better definition, especially at the top, bottom, and sides, since the distance from all parts of the title area to the telephoto lens would be nearer the same than to the 1 inch lens, due to the fact that the 3 inch lens is so much further away and the field covered is so much smaller by comparison. If you could bend your title area in a concave manner so that each point was equidistant from the center of the camera lens, there would then be little, if any difference, but since this is not practical, a longer focal length lens is the other alternative. However, a small stop with the 1 inch lens should give you sufficient sharpness for satisfactory projection.

Q. Should a title always precede the film? If not, what are the circumstances under which it may be placed elsewhere? M.M.L., Raleigh, N. C.

A. Nearly always the title should precede the scene it explains, but there are instances in which it might be placed near the center. For instance, you have a shot of a machine and you want to call the attention of the audience to three or four bits of action in the scene. To mention each of these at the beginning would make the title too long as well as confuse the audience. It would be better to explain the first two, then several seconds later insert another title calling attention to the next two.

Many times in a sequence of related shots it is more effective to place the title after the first or second shot. This all depends, of course, on the type of scenes, the editor, and the way the title is written. There can be no hard and fast rule on a thing of this type—each situation is different.

Q. I have noticed titles in which the letters seem to wave or wiggle and have wanted to duplicate this if possible. Do I need elaborate, professional equipment, or are there ways I can make them with my 8mm camera? R.E.K., Brooklyn, N. Y.

A. Of course the professional has all kinds of equipment to make animated letters, titles, etc., but the effect you describe can be accomplished by placing the title in the bottom of a shallow pan, then pouring about an inch of water over it. Tapping of the pan with a pencil will cause ripples in the water which in turn will give the illusion of the letters gently swaying to and fro. You will need to fasten the title securely with rubber cement and have your camera all ready to shoot the minute the water is poured in, lest the water ruin the set-up before the exposure is completed.

TITLE AREA CHART

Areas are for 16mm cameras with 1" lens and 8mm cameras with 12½mm (½") lens. Distance from camera is computed from lens iris to title card. Allow for reasonable border, i.e., indent lettering.

Distance From Camera	Area	Distance From Camera	Area
3"—1¼"	x 7/8"	22"— 8¾"	x 6½"
4"—1 5/8"	x 1 3/16"	23"— 9⅛"	x 6 7/8"
5"—2 "	x 1½"	24"— 9½"	x 7⅛"
6"—2⅜"	x 1¾"	25"—10 "	x 7½"
7"—2¾"	x 2 1/16"	26"—10⅜"	x 7¾"
8"—3⅛"	x 2⅜"	27"—10¾"	x 8⅛"
9"—3½"	x 2⅝"	28"—11⅛"	x 8⅜"
10"—4 "	x 3 "	29"—11½"	x 8⅝"
11"—4⅜"	x 3¼"	30"—12 "	x 9 "
12"—4⅝"	x 3⅝"	31"—12⅜"	x 9¼"
13"—5⅛"	x 3⅞"	32"—12¾"	x 9½"
14"—5½"	x 4⅛"	33"—13½"	x 9⅞"
15"—6 "	x 4½"	34"—13½"	x 10¼"
16"—6⅜"	x 4¾"	35"—14 "	x 10½"
17"—6¾"	x 5⅛"	36"—14⅜"	x 10¾"
18"—7⅛"	x 5⅜"	37"—14¾"	x 11⅛"
19"—7½"	x 5⅝"	38"—15¼"	x 11⅜"
20"—8 "	x 6 "	39"—15⅝"	x 11¾"
21"—8¼"	x 6¼"	40"—16 "	x 12 "

Give 'Em Variety ....

• *Continued from Page 403*

releases each month. For example, this year Castle Films is releasing "The News Parade" of 1940; also such timely and important films as those of the American Legion Convention at Chicago, The Sport Parade series which include, "Ride 'Em Cowboy," "Fresh Water Fishing," "Bali," "Golden Gate City—San Francisco" and several Terry Toon animated cartoons.

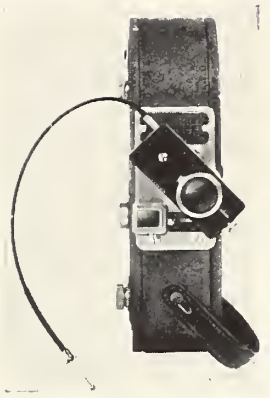
Such films can be added to one's film library each month or so at surprisingly low cost. Prints are of fine quality and most of the material is of such historic or timely nature as to be of unlimited educational value to any family.

It is not uncommon for an amateur to purchase one of these subjects to supply material for shots of an event he was unable to get, as in the case of one filmer I know who was obliged to hurry away before completing filming the Golden Gate Exposition. Returning home, he purchased Castle's "San Francisco World's Fair" and spliced, into his own filming record, many of the scenes which luckily were found in this professionally produced home movie.

Another amateur, who has quite a family of youngsters to please cinematically, purchased several cartoon films. He conceived the idea of giving each film a little personal touch by making a few scenes of a brief sequence which he spliced into each cartoon. These scenes, as I remember them, showed his wife seated in the living room of their home. One of the children walks into the scene with a story book and asks her mother to read a story. Mother consents and, taking the child upon her lap, starts to read from the book. This scene fades out and into the beginning of the cartoon. Once or twice, there is cut into the cartoon, a flash-back showing mother reading to the child. The film closes with another flash-back to mother and child, showing the child lulled to sleep. Mother closes the story book and prepares to arise with the child as the scene fades out.

Little innovations like this make home movie shows a pleasure for family and friends and give the amateur another interesting home movie angle to work on when circumstances, weather, or season brings a temporary halt to cinefilming. Right now is a good time to take stock of your completed films, to check over the possibilities of improving them, and to lay plans for a bang-up fall and winter season of home movie exhibitions.

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Ruggedly constructed of durable bakelite with no metal shutters to rust or corrode. Answers the purpose of a Vignetter, sunshade and filter holder.

Produces an oblong shaped fade, fading out at the center of the frame. Available in 4 models to fit almost all cameras. For cameras with odd size lens collars special adapters are available.

MODEL "A" fits all 8 and 16mm. cameras with 5/8" lens collar and with view finder above the lens, such as Bell & Howell. Also fits Univex F3.5, F2.7, F1.9.
MODEL "B" fits all 8 and 16mm. cameras with 5/8" lens collar and view finder below the lens, such as Keystone.
MODEL "C" fits all cameras with 15/16" lens collars and with special adapter all Eastman cameras.
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$5.95 Complete with cable release, filter holder and case.

WILLO MINIATURE POCKET TITLER for 8mm. and 16mm. CAMERAS

A neat simple device for making titles. Small enough so that it can be carried in pocket. Titles can be made when each scene is filmed, thereby saving much time in editing your films later. Can also be used to record each scene by number.

Titles are written or lettered by hand. Snapshots and small objects, such as stamps or coins and medals are easily copied with the Willo miniature Pocket Titler. Simply attach to camera by slipping over camera lens and lock screw to hold securely.

Made entirely of metal; attractively finished in black crystalized lacquer.

No. 131 fits:

8mm. Cine-Kodak Model 20, F3.5 lens
8mm. Cine-Kodak Model 25, F2.7 lens
16mm. Cine-Kodak Model E, F3.5 lens
8mm. Keystone F3.5 lens
8mm. Keystone F2.7 lens
8mm. Keystone F1.9 lens

No. 132 fits:

16mm. Bell & Howell Filmo Camera Models 70A, 70D, 70DA, 70E, 75, 121, 141, with F2.7 lenses.

No. 133 fits:

16mm. Keystone Model A3, F3.5 lens
16mm. Keystone Model A7, F2.7 lens

Mail Orders Filled



$2.75

Do You Want A Super-De Luxe Eight....

• *Continued from Page 399*

lens turret we can shoot the scene to establish locale, then the medium shot and the closeup without moving the camera. Too few of us use the telephoto or longer focal length lenses enough. But now, with the three lens turret and with three lenses quickly available, we are going to enhance our films by using the lens which gives the better perspective. Not so long ago we saw a prize winning 200 foot 8mm film made entirely with the 1½" lens. The judges remarked that if this film had been made with the regular ½" lens they doubted if it would have won. Perhaps you have a 2" lens available on your Contax or Leica camera. You will find the 2" lens very useful for many subjects, especially long distance or medium distance color shots. The 1" or 1½" lenses are also excellent for color film. Make a test and note the difference in quality of image.

When the turret head is adapted to the B & H camera it is possible to equip the camera with a focusing finder behind the lens, in which a magnified image is seen. With this you obtain a critical focus on the object which you are about to photograph. You are also able to check the field size. By using the focusing finder you eliminate the range finder and tape measure. After checking focus and field, swing the lens back into photographing position and you are ready to shoot, confident you have needle-lifle definition and the desired field.

The alignment guage permits you to rack over in a fraction of a second and change the camera from sighting position to taking position. The new alignment guage, which we will show you next month, will do much more than this, however, as in it has been incorporated many new and original ideas.

We feel we should say more about the focusing finder. Never a head cut off, never any part of the field supposedly in the picture left out. And for title work—well! it's just the last wish! No more headaches due to off centered titles, especially those made in the field where you cannot go back and duplicate them without taking another two weeks vacation.

Amateurs are learning more and more to appreciate the windback and frame counter. Those who have it, use it consistently, and those who do not, are wishing for it. The windback is necessary for such effects as dissolves, wipe-offs, double exposures, montages and many others. The windback also permits a change from black and white film to color film without losing a frame, providing we carefully check with the frame counter. For those of you who have windbacks and wish to increase your knowledge of their use, we are going to write another article. We are now collecting data to make this article very complete.

The windback on the B & H camera, as installed by our cinegenius, has one feature not usually found on windback cameras and that is, *you do not have to cap the lens* when you wind back the film. We admit that on other cameras we have forgotten at times to cap our lens when winding the film back, and this error did not improve our film. In fact, as Charlie McCarthy would say, "It darned near ruined it!" In the windback, as installed, there is a cleverly engineered arrangement which causes the camera's shutter to always stop in closed position when the windback is in operation, and the shutter cannot open until you are again ready to put the camera into regular opera-

EXPOSURE TABLES FOR PHOTOFLOOD LAMPS

For Use With Good Reflectors

Photoflood Lamps	Distance Lamps to Subject in Feet	*Diaphragm opening for films with Weston speeds of: 3	5	6	8	12	16	20	40	64
One No. 1 Lamp	3½	...	f2.8	...	f3.5	f4.5	f5.6	f6.3	...	...
	4	...	...	f2.8	...	...	f4.5	f5.6	f8	...
	4½	f1.9	...	...	f3.5	...	...	f4.5	...	...
	5	...	...	...	f2.8	...	...	...	f6.3	f8
	5½	f1.5	f1.9	...	...	...	f3.5	...	f5.6	...
	6	...	...	f1.9	...	f2.8	...	f3.5	...	f6.3
	6½	...	...	...	...	...	...	...	f4.5	...
	7	...	f1.5	...	f1.9	...	f2.8	...	...	f5.6
	7½	...	...	f1.5	...	...	...	...	...	...
	8	...	...	...	...	...	...	f2.8	...	f4.5
	8½	...	...	...	...	f1.9	...	...	f3.5	...
	9	...	...	...	f1.5	...	...	...	...	...
	10	...	...	...	...	...	f1.9	...	...	...
	11	...	...	...	...	f1.5	...	f1.9	f2.8	f3.5
Two No. 1's or One No. 2 [or One No. R2	3½	f3.5	...	f4.5	f5.6	f6.3	f8	...	...	...
	4	...	f3.5	...	f4.5	...	f6.3	f8	f11	...
	4½	f2.8	...	...	...	f5.6	...	f6.3	...	...
	5	...	...	f3.5	...	f4.5	f5.6	...	...	f11
	5½	...	f2.8	...	f3.5	...	...	f5.6	f8	...
	6	f1.9	...	f2.8	...	...	f4.5	...	...	...
	6½	...	...	...	...	...	...	f4.5	f6.3	f8
	7	...	...	...	f.28	f3.5	...	...	...	...
	8	f1.5	f1.9	...	...	...	f3.5	...	f5.6	f6.3
	8½	...	...	...	...	f2.8	...	...	...	...
	9	...	...	f1.9	...	...	...	f3.5	f4.5	...
	10	...	f1.5	...	f1.9	...	f2.8	...	...	f5.6
	11	...	...	f1.5	...	...	...	f2.8	...	...
	12	...	...	...	...	f1.9	...	...	f3.5	f4.5
	13	...	...	...	f1.5	...	...	...	...	...
	14	...	...	...	...	...	f1.9	...	...	...
	16	...	...	...	...	f1.5	...	f1.9	f2.8	f3.5

Photoflood Lamps	Distance Lamps to Subject in Feet	*Diaphragm opening for films with Weston speeds of: 3	5	6	8	12	16	20	40	64
Three No. 1's or One No. 2 and One No. 1	3½	...	...	f5.6	...	f8	...	f11	...	...
	4	...	f4.5	...	f5.6	...	f8	...	...	f16
	4½	f3.5	...	f4.5	...	f6.3	...	f8	...	...
	5	f2.8	...	...	...	f5.6	...	...	f11	...
	5½	...	f3.5	...	f4.5	...	f6.3	...	...	...
	6	...	...	f3.5	...	...	f5.6	f6.3	...	f11
	6½	...	f2.8	...	f3.5	f4.5	...	f5.6	f8	...
	7½	f1.9	...	f2.8	...	...	f4.5	...	...	...
	8½	...	...	...	f2.8	f3.5	...	f4.5	f6.3	f8
	9½	f1.5	f1.9	...	...	...	f3.5	...	f5.6	...
	10½	...	...	f1.9	...	f2.8	...	f3.5	...	...
	11	...	...	...	...	...	...	...	...	f6.3
	12	...	...	...	...	...	f2.8	...	f4.5	f5.6
	12½	...	f1.5	...	f1.9	...	...	...	...	...
	14	...	...	f1.5	...	...	...	f2.8	...	...
	15	...	...	...	...	f1.9	...	...	f3.5	f4.5
	16	...	...	...	f1.5	...	...	...	...	...
Four No. 1's or Two No. 2's or Two No. R2's or One No. 2 and Two No. 1's or One No. 4	3½	...	f5.6	f6.3	...	...	f11	...	...	...
	4	f4.5	...	f5.6	f6.3	...	...	f11	f16	...
	4½	f3.5	...	...	...	f8	...	...	...	...
	5	...	f4.5	...	f5.6	f6.3	f8	...	...	f16
	5½	...	...	f4.5	...	...	...	f8	f11	...
	6	f2.8	f3.5	...	f4.5	f5.6	f6.3	...	...	...
	6½	...	...	...	...	...	...	f6.3	...	...
	7	...	...	f3.5	...	...	f5.6	...	...	f11
	7½	...	f2.8	...	...	f4.5	...	...	f8	...
	8	...	...	...	f3.5	...	...	f5.6	...	...
	8½	f1.9	...	f2.8	...	...	f4.5	...	...	...
	9½	...	...	...	f2.8	f3.5	...	f4.5	f6.3	...
	10	...	...	...	...	...	f3.5	...	...	f8
	11	f1.5	f1.9	...	...	f2.8	f3.5	...	f5.6	...
	12	...	...	f1.9	...	...	...	f3.5	...	f6.3
	13	...	...	...	...	...	f2.8	...	f4.5	...
	14	...	f1.5	...	f1.9	...	...	...	...	f5.6
	15	...	...	f1.5	...	...	...	f2.8	...	...
	17	...	...	...	...	f1.9	...	...	f3.5	f4.5
	18	...	...	...	f1.5	...	...	...	...	...

*For Weston speeds of popular films, refer to Exposure Meter Guide on another page. (See table of contents.)

This data based on interiors and subjects of medium color.

For light colored subjects and interiors close diaphragm one-half stop.

For dark colored subjects and interiors open diaphragm one-half stop.

tion. This idea is something to be grateful for, no spoiled film due to forgetting to cap the lens.

Now let's talk about the single exposure by remote control and interval timer. The single exposure release is a regularly built-in part of the 8mm B & H camera, but the Electric remote control is an added accessory. One part fits onto the camera, then the wires run to a box in which is incorporated the other mechanism. A simple push button manually operates the single exposure release from almost any distance.

The Interval timer operates automatically. You set the dial for any interval from 1/5 second to 15 minutes and the Interval timer will automatically trip the camera at these predetermined intervals. For sunsets where you want the sun to go down gradually on the screen and you do not want to expose a couple or three rolls of film, you simply set the time for 1 second interval. Once every second the timer will trip the single frame release. For growing plants or blossoming flowers the usual interval is 15 minutes.

Do not confuse this gadget with the one described in a previous article which slowed down the movement of the camera. The Interval Timer simply trips the camera release. The

The Professional Touch to Amateur Movies



BESBEE is the only house in America supplying such a wide variety of accessories for completing your personal movies. Among these are Title Makers and Title Letter Sets for "professionalizing" your films . . . the Effectograph which permits you to frame your pictures in 16 different effects . . . the Ediscope for editing your films quickly and easily . . . and a host of other simple-to-operate items. Your pictures no longer need be explained verbally . . . they no longer need be ordinary . . . Besbee makes them dramatic, exciting, professional!



Besbee Universal Title Maker, for all cameras $14.50
Besbee Stick-on Title Letter Sets ..$2.95, $5.25, $6.50
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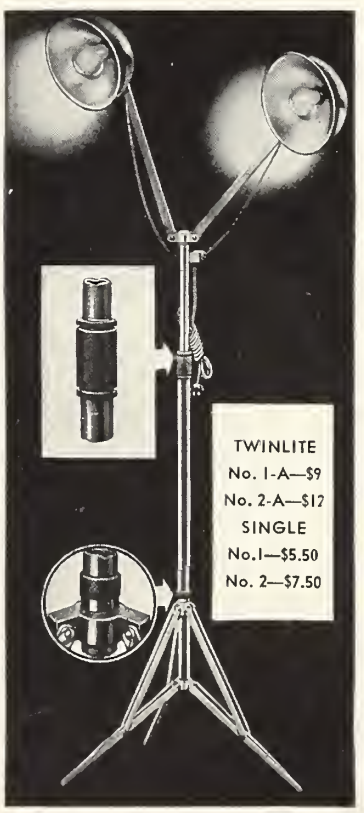
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SINGLE FILTERS **75¢ - $1.00**

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Size "A" fits Eastman, Keystone and Bell & Howell 8mm cameras with f 3.5 and f 2.7 lenses, and Field Model No. 75 (16mm). In K2 medium yellow, X1 medium green, 23A medium red and H1 (Haze filter), 75¢ each. "A" filter sunshade, 75¢.

Size "B" fits Eastman 16mm f 1.9, Keystone 16 mm telephoto, Bell & Howell 16mm f 2.7 (Filmo models 70 and 141). "B" size filters in same colors as "A", $1.00 each. "B" filter sunshade, $1.00.

FILTER SETS

Four filters and sunshade in carrying case. Size "A", **$3.75**

Size "B", Set **$4.50**

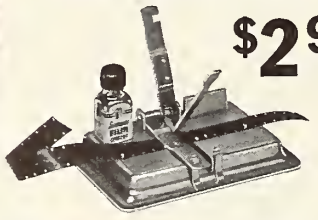
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exposure on each frame of the film is still 1/35th of a second. We haven't yet figured out all of the uses to which this interval timer might be put. We would like to run a contest for new suggestions.

After you have read this article to its conclusion and you do not want a Super De Luxe Movie Camera, will you please write and tell us why and perhaps out of this material we can write an article that will be interesting to those who are not ready to advance beyond the regular models.

Recorded Music Answer To Cine Sound Demand....

• *Continued from Page 405*

You cannot add sound effects and musical accompaniment to a film in a day, or even in a week. You must first project the film and imagine in your own mind the type of music you think will be best suited for the various sequences. Here are a few suggestions: for pictures of the baby and small children you can use lullabyes, "toyland" marches, doll dance music, and so forth. For travelogues and vacation films the string ensemble and the salon types are most acceptable. Organ music goes over with almost any type of picture.

From here we go into the more specialized types such as action scenes. These demand fast music, such as gallops and other lively music. Tragic scenes call for music in a minor key, or slow, sorrowful tunes.

Then for some scenes there are but one or two pieces that will do. For that wedding shot, the wedding march from Lohengrin by Wagner at once comes to mind. (Victor Record 20036 on the Grand Organ is excellent.) Or perhaps you have a sunrise shot, and for this "The World is Waiting for the Sunrise" is most appropriate selection, (Victor 20202) or the currently popular "Sunrise Serenade." The only trouble with popular music is that it soon is out of date, and eventually a newer substitution must be made.

Your next job is to jot down the sound effects called for. Perhaps you didn't know it, but you can buy, on records, and recorded at 78 r.p.m., (that's the standard phonograph speed) almost any sound effect you can imagine from "bacon frying" to "man with corduroy pants walking on gravel road." Lists of the sounds available on standard 10 inch records may be obtained from Columbia, RCA Victor, Standard Radio of Hollywood, and Gennett of Richmond, Indiana, to mention a few.

For the next few days you will search for the right type of music. You won't pick it up as easily as you think. You should have the number of seconds each scene runs, for right in the middle of some record you may find the very refrain you need. You may find it necessary to buy a record just for 15 or 20 seconds of music.

After you have selected most of your music and sound effects, a re-editing of the film may be found necessary. You may find you have a motor boat scene following a freight train shot so closely that it is impossible to change records quickly enough. By cutting in ten seconds of some other scene you have created ample time to make the change.

One of your first mistakes will be to have too many effects too close together. You should never allow less than 5 seconds to change a record. Yes, it can be done in less time than that, but not every time, and just the time you want to give a perfect show, you're going to bobble and spoil it all, merely because you didn't allow yourself enough time between changes.

One of the first problems after you have acquired your records will be some satisfactory method of filing them —a method that will allow the maximum speed in returning the used record and getting out the next one. This writer has found no better system than that pictured in fig. 2, which is a vertical letter file of wood construction. Each one holds 25 10-inch records nicely, allowing maximum ease of operation. Each record is numbered and all are separated in the file box by cardboards—the cardboards being numbered the same as the records.

Next in line is the cue sheet. List on this sheet the numbers of all records in the order they are to be used. If a record is used three or four times, list it each time, and as soon as you are through playing it, return it to its proper place in the file. Also on the cue sheet you might list the scenes during which a record is to be played and when the next one is to begin. For certain scenes where you wish the sound to start exactly when the picture does, you can make some sort of an identifying mark on the film just 4 frames ahead of where the change is to be made. This can be a scratch, ink mark, or other symbol which will go unnoticed by the audience, but which you will be watching for. It will take you about a fourth of a second to make the change after you see the mark, and with a little practice you will be able to start the new record exactly with

the action each time.

As was mentioned previously, there are times when you will want to use only the middle section of a record, or perhaps only the last chorus. To place the needle there exactly would be luck indeed. Better than trust to luck is to make some sort of a mark at the point where the needle is to be placed. A soft chalk mark serves well, the chalk being touched to the record while in motion on the turntable. (Fig. 3) Although it will wear off in time, it can be added again at any time, and when not wanted can be washed off with a wet sponge.

Another method which permits the needle to be placed almost in the exact groove each time is made as shown in Fig. 4. A strip of paper is pasted to the center of the record and marked at the exact spot where the needle is to be placed. The paper is then folded back out of the way. Of course for this method the turntable must be stopped while the needle is being set, whereas for the chalk mark the turntable can remain in motion.

There will be times when certain sound effects or musical refrains do not last long enough for the scene or sequence which they are to accompany. In such instances you will want to place this record on the right turntable where both pick-ups can be played in succession.

Remember at all times as you build up your musical background, and as you play it along with your films too, that the music must always be subordinate to the film—that it must never dominate it. Don't play the music too loudly, keep it truly in the background.

After you have used music with your films for a short while you will find yourself shooting movies in the future with a thought of the music that will accompany them. Also you will find that as a rule your shots can be much longer when shown with music. You will also find that the opening title sequence can be much longer—and it should be. Furthermore, music seems to speed up the tempo. Films which seemed to drag before, now flow smoothly and at a much more normal pace.

And for the finale of any movie, you will need a musical selection which has a natural retard at the end. Oftentimes you will have to buy a record just for its ending, and strange as it may seem, these natural retards are a bit hard to find. But once these endings are obtained, your pictures can end in grand style. In order that the film and music end exactly together, it is best to use not more than the last 10 seconds of the recorded ending. Mark it with a chalk mark,



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Cine Kodak Safety - Weston 8-6 16mm, Daylight Loading, Per 100 Ft.---- 4.50
Double 8, Daylight Loading. Per 25 Ft. 2.25

AGFA CINE FILMS
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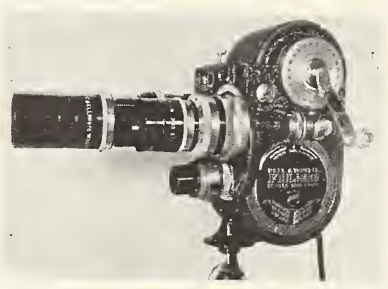
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then cue the film so that you can start the ending exactly at the proper place. Then as the final fade out starts, you can bring up the volume until it is quite loud as the words "The End" appear on the screen. Correctly synchronized, the music and the final title will end together. Switch quickly to a brisk march or popular tune which is waiting on the other turntable, and which plays while reels are changed.

Don't feel that you need an elaborate set-up as pictured here. Phonograph attachments which may be played through any radio can now be purchased quite reasonable. If your pocketbook won't allow the purchase of two right at first, use one for a while. You can change records while a title is on the screen, and when done swiftly but smoothly, your audience will scarcely detect any interruption in the music.

Then in time you can add the second turntable, and your audiences in the future are in for a highly professional presentation.

A Sound Idea For Adding Music To Films . . . .

• *Continued from Page 404*

to describe how to add sound to the films you already have. In the second installment we will describe how to make synchronized talking pictures regardless of the type of camera you own.

We are not going to discuss the mechanical or electrical components as we are taking it for granted that you have an electrical phonograph, a separate amplifier or a radio to which you have attached the phonograph. If you haven't an extra speaker which you can place behind the screen we advise you to arrange for this. Maybe you can use the speaker of the radio by simply extending the wires. Your family may object at first, mine did, but they will praise your efforts and the results after they see their first home movie with sound effects.

Since music is necessary with all pictures whether we use *"talkies"* or not, let us first go into the subject of selecting music for various types of films. In every large city there are record supply stores whose employees know considerable about the selection of records for motion pictures. If the first clerk does not understand your needs he or she will usually turn you over to one who can help you. I have gone into the record store with some particular record in mind which I felt was correct for a certain reel of film and when I explained the nature of the film, the clerk would suggest other music and I usually came away, not with what I intended to buy but with a bettter selection. With the aid of friends in Hollywood who know their music and who have been in close touch with the studios we are endeavoring to catalogue records for amateur use by moods so that it will be much easier for the average person to select the proper record for each type of picture.

Since each reel is usually made up of various types of shots, the first step is to screen the picture several times and either measure or time each portion of the film and note where a change of scene will require a different selection of music. We would suggest that you arrange a Telechron clock, one on which the large second hand is plainly visible; connect the clock so that when you start and stop the projector you also start and stop the clock. We use a foot switch which can be purchased reasonably from a photographic store but an ordinary switch socket with a double plug will answer very nicely.

With a pad and a pencil, projector, Telechron clock and the reel of film which we are going to set to music we are ready for some real serious fun. We indicate on the pad the time. When we start the projector we start the clock and when we stop the projector we stop the clock so we should have no difficulty in recording the time of each scene. The first reel is going to be set to music only, no talkies, so we are concerned only with the length of each shot or portion of the film which will carry the same tempo of action so that we can use the same type of music. We go thru our reel and divide it up into perhaps ten sections if it's a 200 foot reel of 8 m/m or 400 foot reel of 16 m/m.

EXPOSURES
For Title Making

Recent tests with typewriter-type titlers indicate the following exposures will result in good sharp titles providing lettering of title card is sharp and new photoflood lamps are used:

Two No. 1 Photofloods 10 In. from title card—F 11
2 No. 1 Photofloods 12 In. from title card—F 8
2 No. 1 Photofloods 14 In. from title card—F 5.6

NOTE: As voltage variations may affect the brilliancy of your light source, we suggest that you first shoot "test" strips of these exposures to insure desired contrast.

This has a running time of approximately 15 minutes on the screen. Four records will easily cover this if we use one side only but we have eight selections on four records. We usually need about ten records for a 15 minute reel, this gives us twenty selections and plenty of variety. Of course the number of records required depends entirely on the nature of the film. We have seen four records answer very nicely for a fifteen minute reel.

After you have noted the time of each section and familiarized yourself with the picture, we suggest that you ponder over the kind of music you believe would best suit the tempo and mood of the picture. You may have all of the records in your own library and can experiment. The cue sheets for the picture should be so written that a stranger can help you in the selection of the music if necessary. You will be surprised how familiar some of the clerks in the record shops are with the selection of records for your particular picture if you have sufficient description on the cue sheets, also how pleased they will be to help you in this new branch of your hobby. You will learn to avoid music that is too familiar and which has become associated with woods which are not to be found in your picture.

Let us take it for granted that you have selected five records or ten musical selections for a fifteen minute reel. We would suggest that you now transfer the Telechron clock to the electrical plug on the phonograph. The clock helps you time the musical selections and match same with the pictures. It is well to run the records over a couple of times and select by time that portion of each record which you will use. You can mark the starting point of the record with a white or red wax pencil like is used for marking on china. It will not harm the record in the least. The records and their sections are noted on the cue sheets and the records are numbered in sequence in relation to the film. Leave no detail to luck because your reputation depends on your doing this correctly. After you have everything arranged on paper, the loud speaker behind the screen, the turn table or phonograph near the projector, and the music stacked in order, run a test. I would suggest that you do this when there is no one home or when you can experiment very privately. You will thank me for this suggestion. The comments of an audience just at this time are not always exactly complimentary. They perhaps have never visited a radio studio or a sound stage where everything is timed to a split second and don't you be discouraged by the timing

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16mm, 400 Ft. ---------- 4.00
35mm Safety Film, Per Ft. ---------- .02½
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Double 8 ---------- 40c
100 Ft. 16mm ---------- 60c
50 Ft. 16mm ---------- 35c

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of your first attempt. You will catch on very quickly and be able to change records and keep the music absolutely in harmony with the picture.

If you have a main title on your picture and sub-titles you will find it convenient to fade in the opening music on the opening title and to change records during the titles. If you have a double turn table you can add sound effects very realistically by fading out the music and bringing in the synchronized sound effect. If you do not have a double turn table you can have a record cut with the music and sound effects required. You will find your cue sheet of great assistance in arranging for this.

If your phonograph will operate at a speed of 33 1/3 r.p.m. one 12″ record will run for fifteen minutes and contain all of the sound effects and music for a full reel. It might be of interest to you to learn that most of the professional pictures have their sound effects and music added in the same way—"dubbed in." The sound is not always recorded at the time the picture is made but it is dubbed in later from records. The reason for this is very simple. There are usually so many other unwanted sounds which would detract from the picture that the "dubbing-in" process is by far the most desirable. So don't let your conscience hurt you because you feel that you might be nature faking. As we said before, the cost of these records is but a fraction of the cost of film.

We have known of two or three amateur cinematographers combining together and purchasing a recording outfit. This makes the cost to each much less than the average cost of a movie camera.

We offer a few sample records and how we have catalogued them for future reference.

Title	*Description*	*Time*		*Footage*	
				8 mm	*16 mm*
		min	*sec*		
Robin Hood Suite March of the Bowmen	March	3	00	36	72
St. Agnes' Eve No. 1	For		50	10	20
St. Agnes' Eve No. 2	Opening	1	00	12	24
Woodland Pictures No. 3	Titles		47	9	18
Vienna	For		60	12	24
The Pool of Narcissus	End		60	12	24
Cupid's Carnival	Titles		60	12	24
Windjammer Overture	Nautical	3	00	36	72

Next month we will explain a simplified system or method of synchronizing voice and sound effects with films you now have and how to work up scenarios from records like "Home on the Range," "Home Sweet Home" and others.

Backyard Movies . . . .

• *Continued from Page 394*

when they were babies.

"But you can turn back time," I told him. "You can bring their story on the screen up to date, with pictures of each child from infancy, by merely filming the still photographs you have of each and cutting them in at the beginning of your children's film!"

This was done and the necessary titles inserted to explain age, dates, etc. This idea may be adopted by any home movie maker who, like my friend, was not bitten by the movie bug early enough to have recorded motion pictures of his children at infancy.

—Ralph S. Ingham.

True Backyard Plot

If you live in a typical American neighborhood, there is an array of talent at hand for your filming adventures which you have probably overlooked. I refer to the pets of the neighborhood — dogs, cats, parrots, birds, perhaps even a goat, cow, or a horse!

This idea presents a grand opportunity to film these animals and to present them on the screen in a novel manner. I have just completed a film based on this idea consisting of a variety of closeup shots of animals tied together with spoken titles supposedly spoken by the animals.

For example, an early scene shows my Scotty gnawing on a huge bone. He hesitates momentarily and glares at another object out of the scene. The next scene shows a group of dogs watching the Scotty with a bone. A flash back to the Scotty glaring at the intruding dogs is followed by a spoken title: "Hoot Mon! Go gi yer oon bones boys. Ye'el gi noon o' mine!"

Later, we see the dogs grouped as though in consultation. There's a closeup of one as he suddenly looks off stage. Then follows a shot of a cat perched on a fence smoothing her fur, etc. A flash back to the group of dogs, supposedly talking among themselves, then a spoken title: "Last one over the fence is a nigger baby!" Next there is a shot of the dogs suddenly dashing away ostensibly toward the cat. Then a shot of the cat who, suddenly frightened by the approaching dogs, jumps from the fence and scrambles away.

This should give you an idea of the possibilities that abound for a rollicking good "backyard movie." The essential thing is to work out a plot in advance with clever titling.

—Richard W. Rauch.

Cine Workshop . . . .

• *Continued from Page 411*

if a small hole is first made in the reel spoke with an awl or small gimlet. Contact of developer with the wood will cause them to swell and remain firmly in place.

—Earl Heyl.

Uses Short Ends

Eight millimeter film users who purchase their film in bulk lots of 100 feet, find they invariably have a 10 foot strip left over after loading their camera spools of 30 feet capacity.

I found a use for this precious ten feet of film as follows: Winding it on a camera spool, I thread it into my camera. Choosing five title backgrounds from Home Movies magazine, I photograph them, allowing two feet for each one. In time, I have accumulated a wide selection of main and "end" titles for future use.

—Earl Heyl.

Exposure Meter Guide

	Scheiner		Weston and GE	
	Day	Tungsten	Day	Tungsten
AGFA				
Plenachrome	20	18	12	..
Panchromatic	20	..	16	12
Hypan	22	18	24	16
Superpan	23	22	24	16
Super	24	22	32	20
8mm Filmopan	19	18	8	5
Triple-"S" Superpan	..	..	100	64
DUPONT				
Reversal Pan	21	19	16	10
Regular Pan Neg.	20	18	12	8
Superior Pan Neg.	24	21	32	20
Positive	12	..	2	1-6
EASTMAN				
Super X-X Pan	..	..	100	64
Super-X Pan	23	22	24	16
Regular Pan	21	18	16	8
Safety	20	18	12	8
Sound Pan	23	21	24	16
Neg. Pan	25	23	24	16
Positive. (Titling)	16	10	..	6
8mm Pan	18	16	8	5
Kodachrome	18	14*	8	3*
Kodachrome A	18*	21	8*	12
GEVAERT				
Super Reversal	23	21	24	16
Panchro	20	18	12	8
Ortho	21	17	16	6
GENERA				
Super Pan	23	21	24	16
Panchromatic	20	18	12	8
Semi-Ortho	18	12	8	2
KIN O LUX				
No. 1	16	..	6	..
No. 2	18	16	12	..
No. 3	26	24	50	40
PELLEX				
Super	26	25	50	40
Pan	20	18	12	8
Ortho	18	14	8	3
Super 8mm	25	24	40	32
Ortho 8mm	17	12	6	2
HOLLYWOOD				
S. S. Pan	26	25	50	40
Pan	21	20	16	12
Semi-Ortho	18	12	8	2



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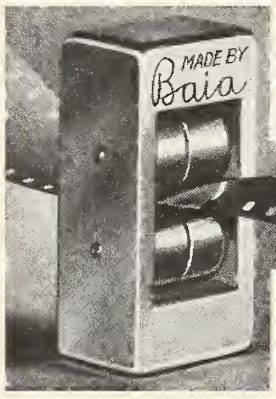
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"Tell Me How I Can Improve My Film..."

• *Continued from Page 407*

More titles would have helped a great deal to clarify much of the picture.

Suggestions for improvement: Bearing in mind the great expense and the footage consumed in making this film, we still believe "Bay Bridge" could be improved with additional cutting. There are several unnecessary shots, particularly flashbacks. In the sequence showing the diver, a few titles telling what his function might be in connection with construction of the bridge would strengthen it immeasurably.

The use of a 4X filter on Plenachrome rendered rather unsatisfactory results. This filter is too heavy for an ortho base film such as Plenachrome. A 1X filter would have been better and could have been used on practically all shots to advantage.

"Dr. Frankenstein and Mr. Hyde"
100 Ft. 8mm Kodachrome—G. D. ★

The brief sketch on which this film is based undoubtedly was selected for the opportunities it presented for trick filming effects and angle shots which added to the macawbre appearance of the two characters. Filmed in Kodachrome and entirely indoors, it was unusually well lighted.

Dr. Frankenstein and Mr. Hyde find themselves together in the same room. Hyde is bent on murdering Frankenstein who outwits Hyde and eventually wins his friendship. The film closes with the two, arm in arm, dancing about the floor. Unfortunately, most of the film is slightly out of focus, but this might have been due to the camera lens' limitations for interior photography, especially with Kodachrome. This sort of photography requires a real fast lens if crisp, sharp focus is to be obtained.

Suggestions for improvement: We would like to see this film completely retitled. It needs more lucid explanation to make it interesting.

"Carnival of Winter Sports"
400 Ft. 16mm.—W. C. ★★

Snow, long shadows, and winter sports always make interesting filming material. W. C. obtained some mighty fine snow shots, using pan film and a filter. "Carnival of Winter Sports" is a scenic documentary, sustained by a series of "tie-in" shots of a couple who arrive at the mountain resort and proceed to follow the various winter sports in progress.

There are some fine scenes of skiers in action, long shadows of trees on the snow, and angle shots of groups about the mountain inn.

Editing and continuity fair. Photography good.

Suggestions for improvement: This film needs more titles. Comprising, as it does, a series of random shots, a very interesting story could be told with the addition of a series of related titles.

Unfortunately some tie-in shots which apparently were made later on ortho base film are noticeably different in texture and tone. Undoubtedly a filter was erroneously used on these shots, and their lack of matching up with the rest of the film is quite noticeable.

This is a subject which will always be good film fare and we would suggest the additional titling, and even reshooting the tie-in shots, which should elevate this film into the three star class.

Breezy Bulletins Promote Cine Clubs . . .

• *Continued from Page 406*

prior to a meeting and allowed to decline until the approach of another club gathering. Club secretaries have a grave responsibility—that of keeping member enthusiasm alive; and a snappy—not necessarily pretentious—club paper or bulletin will do more than any other medium to sustain and promote interest in club activities.

An enthusiastic member—better, a score of enthusiastic members—is the greatest asset any club can have. Enthusiasm is contagious. Probably no other field of endeavor gives a person greater latitude for enthusiasm than the making and showing of home movies. Amateur movie makers join cine clubs hoping to find brother cinebugs with whom to share their problems and enthusiasms, and it should be a club's chief concern to nurture and keep this enthusiasm alive with interesting meetings, contests, and social gatherings.

Group filming activities, special filming contests for women members of the club, talks on editing, titling, or home reversal by some authorative person who usually can be recruited from among your local camera stores, are just some of the interesting events which should be programmed for Fall.

Keep your meetings and club events interesting. And by all means, keep your members well informed.

Harness The Sun—

• *Continued from Page 401*

face use sheets of tinfoil. These are laid on after first coating surface of the reflector with glue or rubber cement. It is advisable to crinkle the foil a little as it is being applied, otherwise the reflected light will have "hot" spots that will be hard to diffuse.

Use of silver leaf is really the best for "hard" reflectors as it gives the bright reflection with little or no "hot" spots, but is a little difficult for the novice to apply. Silver leaf may be purchased from any sign painter or sign painter's supply house, as may the cement used for adhesion. The reflector must be coated thoroughly with the cement and the squares of silver leaf applied while the cement is still wet. The leaf should be laid on with great care, each square overlapping the

• *Continued on next page*

Movie of Month

• Each month the Editors of HOME MOVIES select the best picture sent in for analysis and designate it "The Movie of the Month." This movie is given a detailed review and a special leader is awarded the maker.

This award does not affect the eligibility of such films for entry in the annual HOME MOVIES CONTEST. They are automatically entered for rejudging with those films submitted especially for the annual contest. Films awarded the honor of MOVIE OF THE MONTH to-date are:

DECEMBER: "Youth," produced by A. O. Jensen, Seattle, Wash. An 8mm picture 400 ft. in length.

JANUARY: "Destiny," produced by J. Frederick Morrison, of Long Beach, Calif. A 16mm picture 800 ft. in length.

FEBRUARY: "Insomniac," produced by M. R. Armstrong, Los Angeles, Calif. An 8mm picture 200 ft. in length.

MARCH: "Today We Die," produced by John Wentworth. A 16mm picture approximately 400 ft. long with musical accompaniment.

APRIL: "Chicagoland," produced by Theodore Shaw, Chicago, a 16mm picture, approximately 400 ft. long.

MAY: "Africa," produced by Mrs. Albert Heekin, Cincinnati, 16mm picture approximately 900 ft. long.

JUNE: "Alaska Cyclorama," produced by R. C. Denny, Fresno, Calif. 16mm picture approximately 800 ft.

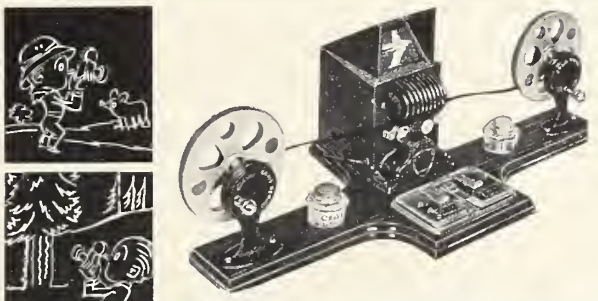
JULY: "Behind the Dial," produced by Robert C. Orr, Mt. Kisco, N. Y. 16mm. picture approximately 400 ft.

AUGUST: "New England Holiday" produced by Albert Watts, Brooklyn, N. Y. 8mm. Kodachrome picture, 800 ft.

SEPTEMBER: "Within the Garden Gates" produced by Murray Beliz, Sacramento, Calif. A 200 ft. 8mm Kodachrome film.

OCTOBER: "Hummingbirds" filmed by Richard L. Cassell, D.D.S., Los Angeles, Calif. A 16mm Kodachrome film, 400 feet in length.

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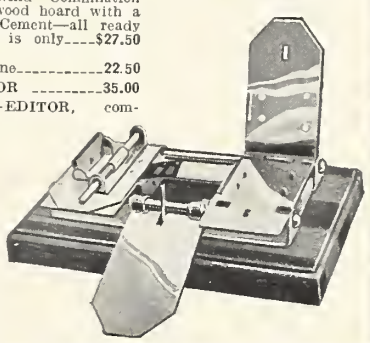
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other by about ¼". After the reflector is entirely covered, allow the cemented leaf to dry thoroughly. The ragged edges overlapping may then be brushed away with a piece of cotton.

In addition to the above mentioned surfaces, there is one more which is used professionally and that is the gold leaf for panchromatic films. If your reflectors are to be used in club productions with panchromatic film and actors in regulation panchromatic makeup, then you should use the gold leaf reflectors. The yellow light reflected therefrom will impart a mellow tone to your filming results.

Now as to use. For the moment we will skip over the use of reflectors for "backlighting," and explain their use for projecting or deflecting sunlight into shadowy corners or into the faces of persons whose features are obscured by shadow. Let us suppose you wish to make a shot of mother seated near the drawing room window, but as all the light is coming from one side, your subject will be lighted from only one side. Another member of the family can assist by holding a reflector in such a way as to reflect sunlight on the shaded side of the subject. You will have to move the reflector forward or backward, or adjust its angle in order to get the reflected light just right. This will only take an instant and will make all the difference in the world in results.

For any kind of outdoor filming of children or adults, a reflector should be used to even up the light on their faces. If you are shooting a playlet, you will need sufficient reflectors to light up all of your actors, and if they move about, you'll need assistants to man the reflectors in order to keep the reflected light projected on them at all times.

Reflector uses are unlimited. If you want to shoot a garden party on a partially shaded lawn, into your camping tent, or your automobile, a reflector will place the light as you need it.

Now as to the different qualities of reflectors. For closeups on bright sunny days, use the "soft" reflector. For projecting reflected light distances greater than required in closeups, use your "hard" reflector; or, on hazy days, use your "hard" reflector in every case. If you have a particularly hard setup to light—say a deeply shaded corner of the garden, use a large mirror some distance from the set. By placing it far back, the reflected light will be somewhat diffused, and if the mirror casts too sharp a reflection, it may be diffused by soaping the edges of the mirror with Bon Ami.

To achieve real modeling or third dimensional effects, the use of backlighting is essential. An otherwise ordinary closeup of a girl can be greatly improved by backlighting her hair, shoulder, or one side of her figure. For this purpose, a "hard" reflector or mirror is required which casts a sharp bright light. Place it in such a manner that the light is not reflected into the camera. If the area of reflected light is too great, you can mask it down by laying strips of paper or cloth over a portion of the reflector surface.

The very next time you're shooting movies, try reflected light. With any kind of a white surface, try lighting up the shaded side of your subject's face. Note the results on the screen. Then go to work and build yourself a set of reflectors as outlined! Frankly, you'll be well repaid by the greatly improved, "professional-like" results of your filming!

"Hummingbirds"—Movie Of The Month . . .

• *Continued from Page 397*

Cassell shows this in a special shot of one of the youngsters alongside a foot rule.

Then follow shots of the mother gathering nectar from the various flowers — beautiful, vivid, ultra-closeups that must have required days on end and infinite patience to record. But they are masterpieces and worth every bit of the effort!

The feeding scenes, too, are excellent. The mother bird returns from her foray among the flowers and, inserting her long bill into the throats of the young, transfers to them, predigested, the food she has gathered.

Soon her offspring show signs of approaching maturity. They venture out of the nest and clutching the limb securely, flutter their wings until, having acquired the idea of aerial navigation, they take off on their maiden flight.

Cassell tells us that as the birds mature, they abandon their home and their parents forever, it being their nature to immediately shift for themselves.

Although Cassell omitted to state, we assume his camera was well equipped with telephoto lenses and the means for making lap-dissolves. There were many of these, and fades, too, judiciously used throughout the film. And the manner in which they were used indicates Cassell's flair for "camera-editing"—the ability to edit scenes as you shoot—a noteworthy accom-

plishment for Cassell, considering his limited cinefilming experience.

It was this skill of "camera-editing" combined with good cutting board technique that made "Hummingbirds" the Movie of The Month for October. Photography, of course, was excellent—some of the finest exposed Kodachrome we have yet seen, and consistently exposed, too. Titling was very well done.

Here, indeed, is a fine film for educational purposes. We would not hesitate to recommend it to the visual educators of the nation.

Had "Hummingbirds" been submitted for review just thirty days earlier it would easily have placed well up toward the top in the awards of our 1939 annual Home Movies Contest.

"It's NEW To Me . . ."

• *Continued from Page 409*

pressing down on the instrument. The "Rapidon" is similarly designed. Film cement is released by pressing down on the instrument and spread on the film with the flattened end.

A companion is "Fluidon," a new film cement particularly adaptable for use with the "Rapidon." A novel desk set is also available which includes a "Rapidoff" and "Rapidon" mounted on a stand similar to a twin fountain pen desk set.

Official Films

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CORRECTION

Due to typographical errors occurring in the report of the annual Home Movie Contest winners in the September issue, H. T. Clark was erroneously credited with producing the ninth prize film, "Bum." This film was produced by Meredith T. Lewis of Dallas, Texas, to whom we extend our apologies. Also, the name of George Dane was omitted as the producer of the film, "Carol's Christmas." Our apologies to Mr. Dane, too!



On a 1300 square foot Raven Screen, the CAPITOL THEATRE in New York City, recently projected "The Wizard of Oz"—the fantasy in technicolor. The Capitol Theatre was built in 1919; seats 5400 people at one time; New Yorkers first see M-G-M releases at the Capitol Theatre. Such titans as "The Great Ziegfeld" and "San Francisco" were here first presented to the world's most critical audience. Capitol Theatre goers demand faithful reproduction. Of course the Capitol uses a Raven Screen.

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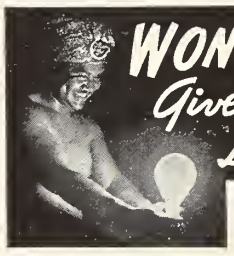
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"Golfia"—Next Sunday's Shooting Script ....

• *Continued from Page 398*

were supposed to hit the ball."

Scene 13-C: Golfer gasps in exasperation, then waves his arms and shouts — TITLE — "Okey! Okey! You try it."

Scene 14-M: Golfer watches wife in a very lordly manner while she tees up and awkwardly drives at ball, hitting it.

Scene 15-D: Quick shot of fairway with green in far distance to give idea of ball sailing down the fairway.

Scene 16-M: Shot of green and cup with ball rolling up close to cup, stopping just short.

Scene 17-M: Strangers on bench crane their necks to watch ball, then jump up in amazement, look at each other and exclaim—TITLE—"Boy, what a shot!"

Scene 18-C: Wife looks disappointed and exclaims—TITLE—"Oh, shoot! I missed it."

Scene 19-C: Golfer rolls his eyes, drops his mouth open, then falls out of picture in amazement (Fadeout).

Scene 20-M (Fadein): Golfer and wife walk up onto No. 2 tee, Golfer tees up, strikes at ball, hits it.

Scene 21-M: Ball hits tree, bounces back.

Scene 22-M: Ball hits Golfer in the stomach, who leaps into the air, falls on ground and writhes in agony (Fadeout).

Scene 23-M (Fadein): Wife and Golfer walk past camera onto fourth green. Golfer walks off to one side, wife up to ball lying about a foot from cup, putts it in. Pan around to show golfer in trap, raising clouds of sand and dust, but no ball (Fadeout). (Fadein)—T I T L E—L A T E R. (Fadeout).

Scene 24-M: (Fadein). Wife is standing on edge of green, leaning on club, watching Golfer who is deep down in trap, still raising clouds of sand and dust, but no ball. (Fadeout). (Fadein).—TITLE—MUCH LATER. (Fadeout).

Scene 25-M: (Fadein). Wife is standing at top of high bank looking down. Pan down to Golfer who, with hair awry and all hot and bothered, is still wildly swinging at ball to no avail. (Use a creek bank for this or even a freshly dug basement or quarry wall.)

Scene 26-C: Strangers seen in Scenes 9 and 17 are animatedly talking and laughing and looking toward wife in background, who is still patiently looking down at the Golfer who no longer can be seen. (Fadeout).

Scene 27-M: (Fadein). Pan to show long golf clubs strewn about the ground and lead up to Golfer who, on hands and knees, with shirt tail out, hair all awry and looking pretty terrible generally, using a club as a cue to push ball along the ground. Wife is walking along by his side.

Scene 28-M: Ball rolls up on to 9th green and stops a few feet from cup. Golfer and wife walk onto green past camera. Golfer is staggering. Wife walks over to cup and picks her ball out. Golfer goes up to his ball and makes a careful putt.

Scene 29-C: Ball rolls up to edge of cup, then goes through all sorts of weird gyrations, rolling around and around cup and back and forth, but not in. (To make this shot use stop action or fasten a black thread to ball with small piece of adhesive tape.)

Scene 30-C: Golfer gnaws his fingernails and tears his hair with rage.

Scene 31-M: Strangers seen in scenes 9, 17 and 26 walk up to wife and introduce themselves.

Scene 32-C: One of the strangers speaks to wife while the other looks interestedly on — TITLE—"We are on the Committee and would like to have you enter our Tournament next Wednesday." Wife acts overjoyed and says—TITLE—"Oh, how wonderful! And to think I owe it all to my darling husband for teaching me how to play."

Scene 33-C: Golfer makes terrible faces, reaches out his hands and walks past camera.

Scene 34-C: Wife and strangers look affrightedly at each other and then turn and start running away from camera.

Scene 35-M: (Continuation of 34). Golfer is wildly leaping around chasing wife and strangers across the grounds. (Shoot at half speed). (Fadeout).

THE END.

CINE QUIZ ANSWERS

Question No. 1 c
Question No. 2 c
Question No. 3 ..... b
Question No. 4 ..... a
Question No. 5 Image size of either would be equal.
Question No. 6 c

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Reel Thrills In Home Processing . . . .

• *Continued from Page 400*

velopment by using 1 dram of your Acid Hypo Fixing Bath to 20 oz. of water. This works slowly and evenly and should be continued until the highlights are clear, then wash for 5 minutes and re-develop as usual. While this extra step causes an increase in contrast, still it is well worth using and fully justifies itself in the saving of film which would otherwise be too dense for projection.

In the warm weather, when tap water is around 75 degrees, it will be found necessary to make a small coil of copper tubing and attach with rubber hoses to your spigot and wash tray. This coil is placed in a bucket with some ice and as the water passes through the coil it will cool sufficiently by the time it reaches your wash tray to be of the correct working temperature. Each bottle of solution can be placed in a pan with some ice to keep it cool until actual use in its step in the process.

After the roll of film has been completely processed and shown on your projector, you may notice some scenes which you would prefer to have lighter or darker in tone. If they are too light (over exposed) they can be darkened with the Mercury Intensifier and the color greatly improved. A scene which is too dark (under exposed) may be lightened by *immersing it completely* in the well known Farmer's Reducer. This latter procedure does not seem to work well on an open reel as the result is sometimes streaked. Complete immersion, however, gives a very even reduction without streaks.

Some scenes can be improved by tinting with dyes. Easter egg dyes work very well, but here again, *give your film complete immersion,* rather than open reel treatment, for the same reason as above. This is epecially effective in making titles for your color films.

REVERSAL PROCEDURE
(All Temperatures 65)
RINSE FILM 2 MINUTES IN PLAIN WATER
FIRST DEVELOPER—Use until the film is black on both sides.

Water	64 Oz.
Metol	20 Gr.
Sod. Sulphite	½ Oz. + 73 Gr.
Hydroquinone	¼ Oz. + 10 Gr.
Pot. Bromide	80 Gr.
Sod. Hydroxide	¼ Oz. + 66.5 Gr.
Pot Sulphocyanate	50 Gr.

(DISCARD AFTER USE)
Wash 10 minutes in running water.

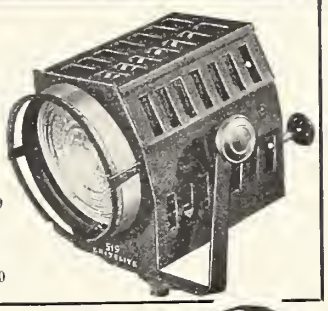
• *Continued on Next Page*



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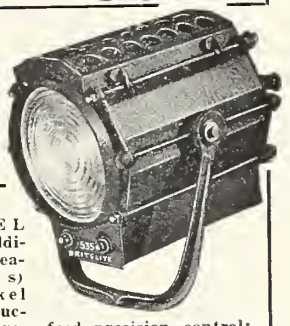
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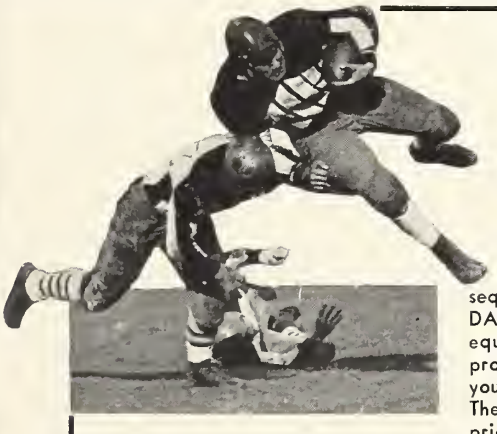
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Water ——— 64 Oz.
Pot. Permanganate——— 60 Gr.
Sulphuric Acid (CP)——— 21 cc.

(DISCARD AFTER USE)

Wash 5 minutes in running water.

CLEARING BATH—Use for 5 minutes.

Water ——— 64 Oz.
Sod. Bisulphite ——— 1½ Oz.

(WILL KEEP)

Wash 5 minutes in running water.

TURN ON THE WHITE LIGHT AND LEAVE IT ON

SECOND DEVELOPER

Water ——— 64 Oz.
Metol ——— 30 Gr.
Sod. Sulphite——½ Oz. + 150 Gr.
Hydroquinone ——— 60 Gr.
Sod. Carbonate (des.)———
½ Oz. + 25.06 Gr.
Pot. Bromide——— 30 Gr.

(DISCARD AFTER USING)

Wash 5 minutes.

Hypo for 5 minutes in Acid Hypo Fixing Bath.

Wash at least 15 minutes in running water.

AFTER TREATMENT

Mercury Intensifier for Weak Film (over exposed)

Water ——— 64 Oz.
Pot. Bromide——— 1½ Oz.
Mercuric Chloride——— 1½ Oz.

Bleach film until it is thoroughly white, wash 5 minutes and re-develop in same formula as for second developer or D72 diluted 2 to 1.

Farmer's Reducer for Dense Film (under exposed)

SOLUTION A

Water ——— 32 Oz.
Pot. Ferricyanide——— ¼ Oz.

SOLUTION B

Water ——— 32 Oz.
Plain Hypo Crystals——— 6¾ Oz.

Immerse film in Solution A until reduction is sufficient. Then *immerse* film in Solution B for 5 minutes and wash thoroughly.

FAULTS AND REMEDIES

Fault: Image too light. Cause: Overexposed or overdeveloped in first development. Remedy: Intensification.

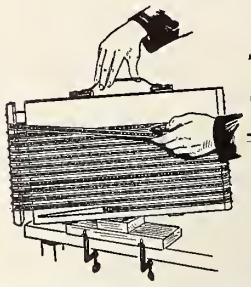
Fault: Image light with no density on edges. Cause: Overdeveloped in first development. Remedy: Intensification.

Fault: Image too hard or too dense. Cause: Underexposed or underdeveloped. Remedy: Reduction, if desired, followed by intensification.

Fault: Image with plenty of detail but very dull. Cause: Underdeveloped. Remedy: Reduction, if desired, followed by intensification.

Fault: Picture showing trace of

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CENTRAL CAMERA COMPANY
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negative image. Cause: Insufficient bleaching. Remedy: None.

While I have dealt entirely with Positive film in this article, the same procedure is equally satisfactory with Pan film, of course, observing the necessary precaution of loading the film on the reel in darkness. After about 3 minutes in the first developer, a Wratten series III green Safelite may be turned on and used to occasionally inspect the film and to note the progress of development. I give no definite time for first development, but only say that it should be carried on until the film is black on both sides.

Before beginning the processing of complete lengths of film, it is wise to expose a short test strip and process it completely, to check exposure in relation to the procedure you intend using.

If it is a "reel" thrill you are after, it will most certainly be found in Home Processing.

Any inquiries regarding Home Processing will be answered by the author, if a self-addressed envelope is enclosed with your request.

Lighting Expert's Tips . . .

• *Continued from Page 402*

tion, an inexpensive two-light source can be used effectively. For this shot the lights were placed on either side of the camera and elevated 6 or 7 feet above the floor.

In general, it always is better to use two sources, one on each side of the camera. Except for color where "flat" lighting is recommended, a certain amount of unbalance in the lighting is desirable in order to give a modelling effect. This is accomplished by bringing one reflector nearer to the subject than the one on the other side or by using a higher wattage lamp on one side. A third unit which may be of the spotlight type previously referred to is useful in further creating the illusion of depth in the scene.

Remember, too, a light colored background is very effective in eliminating that underlighted effect which many home movies seem to have. A plain background likewise is better than one which is filled with furniture.

For those who have not as yet tried indoor filming with artificial light, we recommend you try it soon. It's great fun and presents opportunities for many unusual and artistic effects not always obtainable outdoors. So get your equipment together and we'll have more to tell you about this interesting phase of home movies next month!



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Stick By Your Meter

• *Continued from Page 408*

"In interior Kodachrome filming, I place my lights in such manner that the meter reading will show that I have allowed equal lighting on both parts of the scene."

Just as a good mariner sticks to his compass readings, so should the Kodachrome filmer be governed strictly by his exposure meter readings, believes Edward G. Egloff, of Chicago. He says: "I have just returned from a trip to Quebec, Canada, and the New York Fair. In taking seven hundred feet of Kodachrome on this trip I stuck rigidly to the prescribed Weston rating of '8' for this film with notably good results. There were times when I questioned my meter readings, but I followed them to the letter without regret. My pictures project nicely with either my 400-watt or 750-watt projector.

"Frankly, I believe there is a big improvement in Kodachrome. It seems to have wider latitude than the old stuff, and the colors seem to run more true. Skin colorings do not photograph with a preponderance of red as in my early color films. To sum it up, I would advise that when shooting with Kodachrome, abide strictly with the readings of your exposure meter—that is, if the reading is taken properly."

And there you have it. The consensus seems to be that Kodachrome film or its processing has improved greatly and that accurate exposure meter readings are highly essential for color filming success. It occurs to us that even greater care must be exercised in autumn color filming. With the shortening of the days, the number of normal shooting hours will be reduced and more attention will have to be given to exposures in late afternoon shooting.

So stick to your compass—that exposure meter of yours—and let it guide you through successful year 'round color filming!

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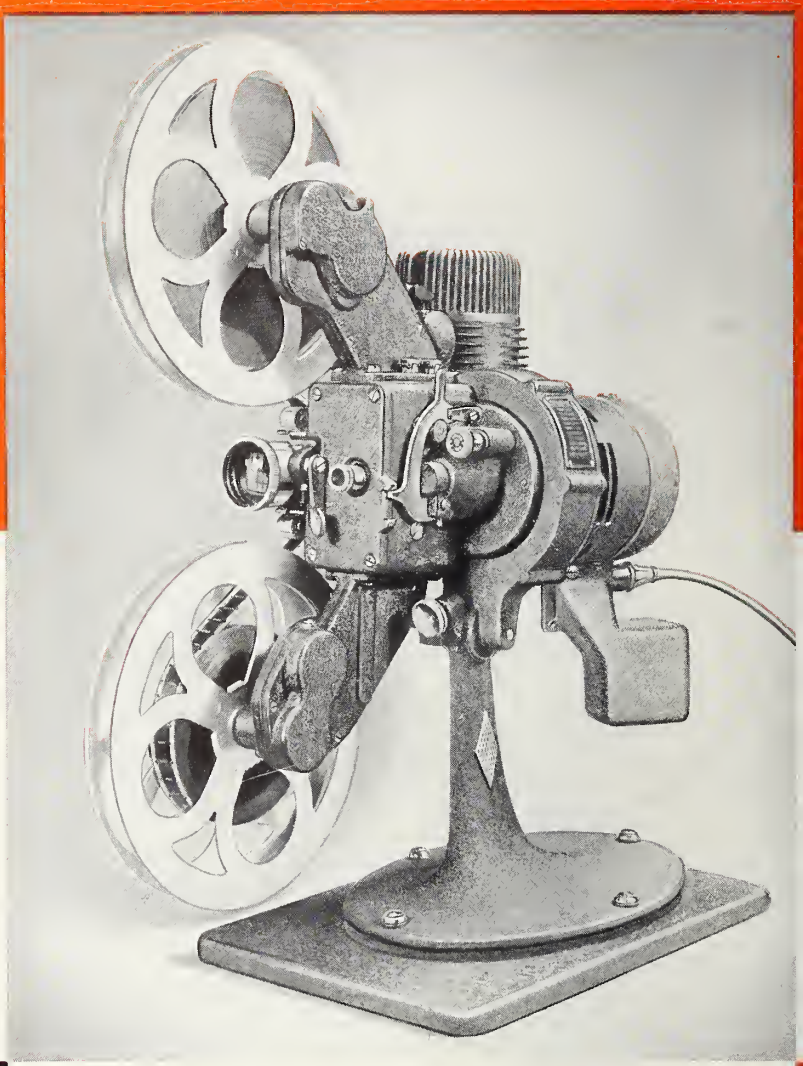


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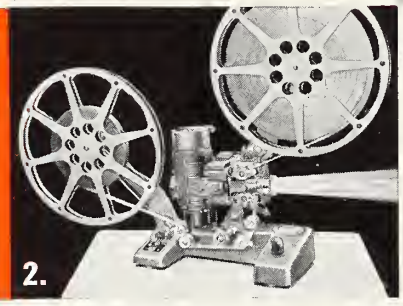


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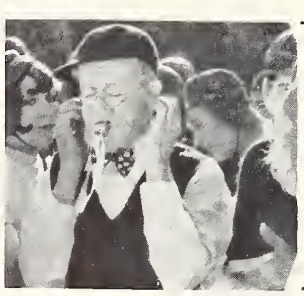
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6060 Sunset Blvd. Los Angeles, Calif.
Phone GRanite 6414
New York Office: Everett Gellert
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Vol. VI November, 1939 No. 11

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Contents

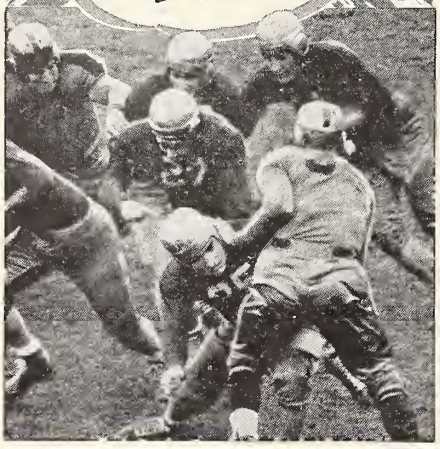
• Cover photo by Ross Madden

The Reader Speaks 438
I've Got a Problem 440
Backyard Movies 442
Cine Quiz 442
Movie of the Month
by J. H. Schoen 445
Don't Junk Your Under Or Over-Exposed Shots
by Jack Irwin 446
Let's Make Some Wipe-Offs!
by George W. Cushman 447
How Would You Light This Scene?
by R. E. Worstel 448
There's Magic In a Telephoto Lens
by Chas. W. Herbert, A.S.C. 449
Hollywood Or Home—Good Editing Makes 'Em "Box Office"!
by Gene Havlick 450
Records Provide Sound, Plot, For Home Movies
by Ray E. Merville 451
Amateur Clubs Shooting Super Colossals!
by Club Editors 452
"Tell Me How I Can Improve My Film"
by The Editors 453
Animation Made To Order For You
by The Editors 454
Title Backgrounds 455
"It's NEW To Me"
by Cinebug Shopper 457
Experimental Cine Workshop 458-59
Exposure Meter Guide 464
Indoor Lighting Exposure Chart 471

Entered as Second-Class Matter, May 6, 1938, at the Postoffice at Los Angeles, California, under the Act of March 3, 1879.
Subscription — U. S. $1.00 a year. Canada $1.50 a year. Foreign $2.50 a year. Single copies 10c. Foreign single copies 15c.
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The READER SPEAKS...

Dream Camera

East coast cinebugs interested in contacting an amateur camera-hopper-upper nearer home will find this reader's invitation of interest.

Gentlemen: When Mr. Merville started his series of articles on the "Dream Camera" I was very much impressed, followed them closely and set out to convert my Filmo 70-D. I equipped my camera with a frame counter, hand crank, and rewind—also mechanism for taking up slack in rewinding film.

I felt the west was getting all the breaks—hence my efforts outlined above. Now I would like very much to contact some of the amateurs in the east that are interested in this type of work. If there are any in the vicinity of New York who are really ardent fans interested in "hopping-up" their cameras and who would like to contact me, I shall be glad to correspond with them.

—Walter G. Lohmeyer, Stamford, Conn.

Films For Club Libraries

Reader Derville brings to light an idea which is receiving careful consideration of the editors of Home Movies. We'd like to hear from other readers on this or other similar ideas.

Sirs: Why do some people have all the luck? I refer to those select few privileged to review and criticize those "Movies of The Month." For some time, I have been reading about these prize winners in your magazine and wished that I, too, could gaze with admiration upon them!

I have produced a "feature" picture and am about to start another. With a desire to see a few of the "acclaimed" productions of others, an idea occurred to me which I wish to heaven would appeal to you editors and advisory editors of Home Movies magazine.

In nearly every city of importance in the United States there are cine clubs filling their libraries with prints of obsolete early day professional films. Why can't these clubs purchase duplicate prints of each "Movie of The Month," throw out these useless antiquated strips of celluloid, and in their place have a library of advanced amateur-made films which would be instructive as well as entertaining?

I am very much interested in hearing the pros and cons on this question and hope the idea won't be thrown to the wind. Here's to building up all the cine libraries in the country with constructive prize-winning amateur films.

—John Derville, Jr.

Varies Exposure

There is a growing tendency among some amateurs to expose according to the power of their projectors, especially those possessing low wattage projectors. Here is an interesting comment from one.

Dear Sirs: I find I have to make denser negatives by half a stop for my 500 watt projector than for films to be shown with a 300 watt projector. Have others had this same experience?

—Ward H. Butcher.

On The Level

When a reader tries out one of our Cine Workshop suggestions and improves upon it, we're always glad to hear about it. Reader Jefferson's suggestion below sounds logical.

Gentlemen: In the Experimental Cine Workshop department of the July issue of HOME MOVIES you illustrated a tripod level. It occurred to me—"Why not put the level on the camera instead of the tripod!" So I put one on my 8mm model 60 Cine Kodak and find it a great help in holding the camera level. It is attached to the name plate of the camera and directly in the line of focus.

—L. C. Jefferson.

Swappers

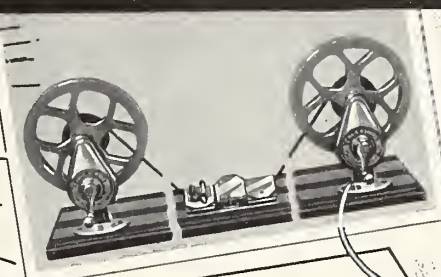
Would you like to exchange some film for footage taken in the Hawaiian Islands or for some mineral specimens?

Gentlemen: I would like to contact 16mm amateurs or any 16mm movie club in California interested in swapping films with me. I'd like about 50 feet 16mm Kodachrome of California —preferably of The Giant Redwood Forest. In return I'll furnish them

• *Continued on Page 463*

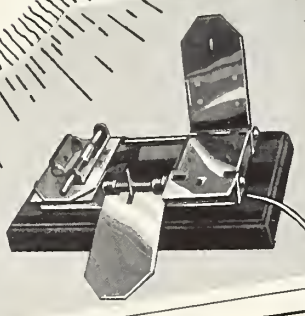
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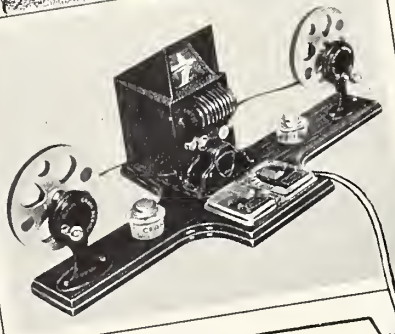
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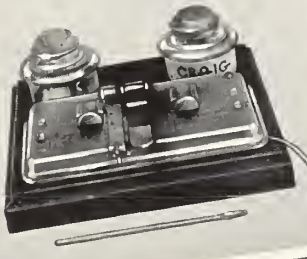
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I'VE GOT A PROBLEM

READERS: *This department is for your benefit. Send in your problems and our technical board of professional cameramen will answer your question in these columns. If an answer by mail is desired, enclose addressed stamped envelope.*

Titling Lenses (Joseph B. Nellis, Pittsburgh, Pa.)

I'm preparing to shoot some titles with my Victor Model 5 camera equipped with an F:1.8 lens with a focusing range down to 2 feet. Will I have to use portrait or "auxiliary" lenses for shooting titles at distances closer than 2 feet?

Yes, in filming anything under two feet from your camera lens you will require either auxiliary lenses or "shimming" of your lens to meet your shooting requirements.

Anti-Halo Films (Edwin Burke, New York City.)

I have been persuaded to try some of the less expensive films but have hesitated to do so because I understand some of them are without the anti-halation backing. Would that have any effect on the quality of my pictures?

In using film without non-halation backing you should get very satisfactory pictures. The only precaution you must take is to avoid, as much as possible, shooting into too brilliant light, such as water scenes with sunlight reflections, white buildings in bright sunlight, etc. Such conditions are likely to cause halation on your non-halo-back film.

Fuzzy Pictures (J. H. Hale, Pasadena, Calif.)

My camera is equipped with a 1" F:3.5 lens in focusing mount. All my shots, except closeups taken at a distance of about four feet, are slightly fuzzy. The closeups are always needle-sharp. What is my trouble?

It could be the quality of your lens. Naturally a lens costing, say, $25.00 will not give the same results as one costing $65.00. On the other hand, it may be that your lens needs checking and adjusting. We would suggest you take it to a reliable lens specialist. Your photographic dealer should be able to recommend one in your vicinity qualified to render this service.

Film Speed and Grain (J. A. Romoli, Hermosa Beach, Calif.)

In comparing orthochromatic film and panchromatic film of identical emulsion speeds, which type film would have the finer grain?

Until recently, it was always considered that the faster the film the greater the grain. This is not always so, although almost all orthochromatic films are fine grain. Plenachrome film, for example, has very fine grain, yet it carries a relatively high speed rating for an ortho base film.

Film Shrunk or Stretched (Paul Baroni, Cincinnati, Ohio.)

I have just received a 100 ft. roll of film from the processing laboratory and in attempting to project it I find it will not go completely through my projector without losing loops and making a terrific clacking noise.

The film evidently shrunk or stretched during processing and should be returned to the laboratory to have this fault corrected. This can be done by washing the film and drying it under correct drying conditions.

Exposure Meters (Anna Johnston, Denver, Colorado.)

I recently purchased a low priced exposure meter of the "step-wedge" or "extinction" type and have been using it with fairly good success. However, friends tell me I should have a photo electric exposure meter. Can you advise me?

Your present meter should give you good results. As you progress and perfect your cinefilming technique, you

• *Continued on Page 470*

Whatsa—

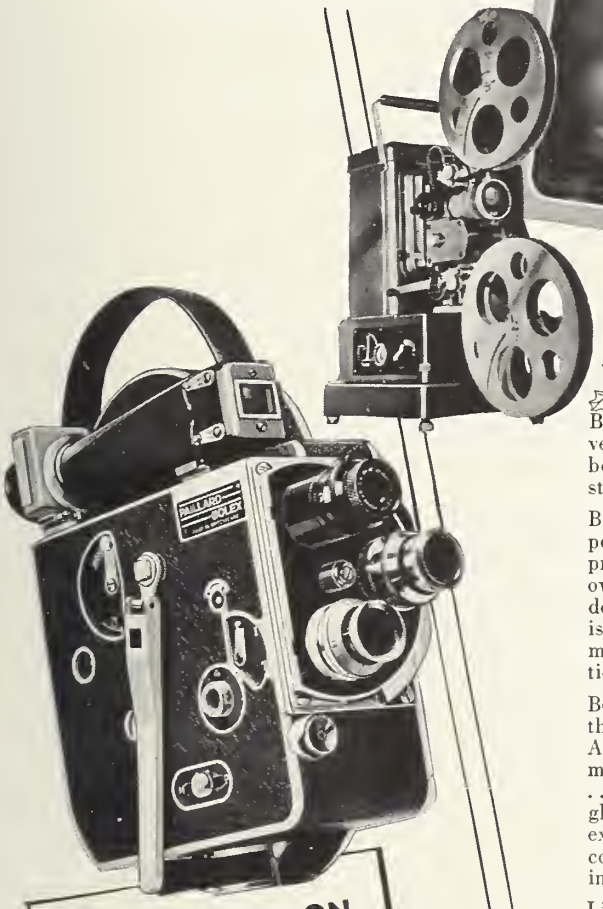
LAP DISSOLVE

A Lap-Dissolve is the gradual dissolving or fading of one scene into another. In Hollywood, professionals accomplish this effect on the the optical printer. The amateur makes dissolves with his camera at the time of shooting his picture. This is done by completing one scene with a fadeout, then winding back the film to where the fade began and shooting the next scene, beginning with a fadein. Thus, a dissolve is virtually a fadein superimposed over a fadeout.

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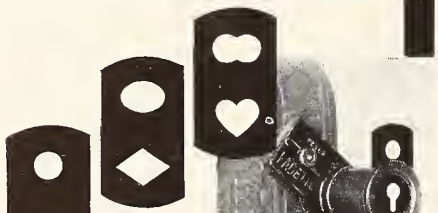
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• BACKYARD MOVIES •

Ideas for Random Filming and Short Continuities

How's About a "Guest" Reel?

Guest books grace an increasing number of homes today, recording the signatures of friends and relatives. Why not make a "Guest Reel" composed of shots of your friends, etc? For an opening title, make a shot of a Guest book bearing the simple lettered title—"Guests," or "Guests of Mr. and Mrs. John Doe." For subtitles make closeups of each guest's hand signing the book and follow this with an ultra closeup of the signature. The shot or shots of the guest should follow.

This is a new slant on the problem —"what to do with random 'snapshots' of our friends," and also provides a new idea for the filming of future guests and friends where only a brief shot or two of them is desired. For the shots you already have of friends whose signature is not conveniently available, these can be made with another person substituting for the friend.

—Donald Dickers.

Cinematic Scrapbook

The current European War has revived the scrapbook, and those wishing to keep a record of the conflict are busy with shears and pastepot gathering news items and illustrations for future reference.

I'm going to be modern with my scrapbook and put it on *film!* With the aid of my titler, I'm shooting headlines, news items, and newspaper and magazine illustrations of war events. I've made shots of groups gathered about radios, and subtitles tell that they are listening to latest war bulletins. This movie-scrapbook idea gives me something new to shoot almost daily. I hope to be able later to purchase some shots of the conflict from some of the professional home movie film producers that I can tie in with this material.

—W. G. Hughes

For Little Shavers

Here's a short continuity easily filmed by any amateur. It presents opportunity to do a little indoor filming now that season is here. It is appropriately titled, "His First Shave." The sole character is a typical youth of pre-shaving age who desires to satisfy his feeling of "having grown up" by undertaking his first shave.

Scene 1: Youth seated in living room, telephoning. Cut to title:
"Sure, June! I'll pick you up in an hour!"
Scene 2: Youth hangs up phone.

• *Continued on Page 474*

CINE QUIZ

Whether you are a cinefilmer of the old school or one of many amateurs in the beginner's class, we believe you can profit from testing your skill in our monthly Cine Quiz. Here are a few more "noodle teasers" for you. The correct answers will be found on page 477.

1. *To make black background titles with white letters using reversal film, would you—*
   a. Letter black title cards with white ink,
   b. Use white cards with black lettering, or
   c. Use block title letters?
2. *What is an "effect mask"?*
   a. A kind of makeup?
   b. A square of black cardboard or thin metal with an aperture of special design and placed before the camera lens, or
   c. A dark gauze mask placed before the lens for soft-focus effects?
3. *For sharp-outline mask effects, where should the effect mask be placed?*
   a. Against the lens?
   b. Between rear element of lens and film?
   c. Six inches or more in front of lens?
4. *How is filming of a person accomplished so as to make him appear on the screen as though jumping from ground to a high ledge or fence?*
   a. By shooting with camera upside down?
   b. By having man jump from fence backwards?
   c. By reversing film after processing?
5. *To increase depth of focus, would you—*
   a. Set camera closer to subject?
   b. Stop down your lens?
   c. Increase lens aperture opening?
6. *After completely processing reversal film, and it is found to be too light or too dark, can this fault be corrected by re-processing?*
   a. Yes.
   b. No.
   c. Yes, by de-sensitizing.

Home Movies

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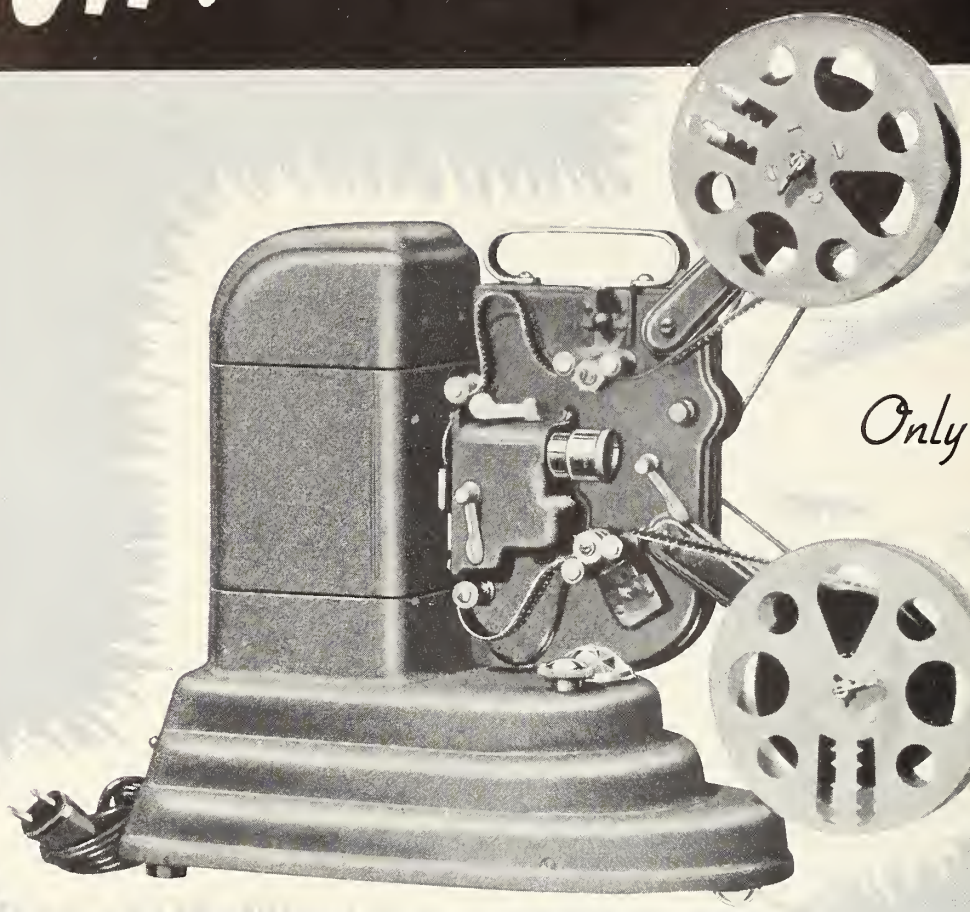
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HOME MOVIES ... Published in Hollywood NOVEMBER 1939

Reported by
J. H. SCHOEN

MOVIE Of The MONTH



WHEN a Southern California cine-filmer succeeds in turning out a better than average home movie, some of his brother filmers, living in other parts of the country, are apt to lay this success to that filmer's good fortune in residing in close proximity to Hollywood where he might observe, at close hand, the technique of professionals. This is hardly true, because most of Hollywood's shooting today—interior and exterior—is done behind studio gates which are becoming more and more impenetrable even by director's relatives, much less the public.

Many successful amateur filmers acquire their technique from simply studying and analyzing the professional films exhibited in their home town movie theatres—a privilege afforded every amateur. One amateur, whose success is attributable in no small way to his constant study and keen observation of "big time" production technique, is Clarence N. Aldrich of the Long Beach (Calif.) Cinema Club, whose 800 foot 16mm production, "Esquire's Escapade" has been selected by the Editors of Home Movies as "The Movie of the Month" for November.

"Esquire's Escapade" has all the earmarks of a professional theatrical production—a fine original story, excellent continuity, good photography, and of course—good editing and titling. The acting and direction is also highly commendable.

"Esquire's Escapade" is a tale of a "two-timing" husband who ironically enough is exposed by a motion picture news-reel. The story opens with the husband seated in his living room, ostensibly reading The Saturday Evening Post. An angle-closeup reveals he is reading a risque picture magazine concealed in the Sat-

• *Continued on Page 476*



• Above is fac-simile of Certificate to be awarded amateur films selected as "The Movie of The Month" hereafter. Photos are reproductions from Aldrich's film, showing husband on spree with bevy of girls; one of the many fine titles; scene in theatre where wife spots husband with bathing beauty in newsreel shot; and the tell-tale newsreel shot.







Authored by
JACK IRWIN



1



2.

Don't Junk Your Under or Over—Exposed Shots!

IT WAS a happy day for me when I learned I could, with very little effort on my part, "normalize" my under or overexposed films.

I believed that once my film went through the processing laboratory, it must be accepted for what it was—that nothing under the sun could be done with an under or overexposed shot but to clip and toss it into the wastebasket. But now, with the aid of simple reducer and intensifier formulas, I am able to doctor my off-exposure shots, greatly improving the over-all quality of my films—not to mention the film I save!

This "normalizing" or corrective method is not limited to the use of those increasing number of amateurs who process their own films. Any amateur can do it who cares to purchase the formulas and put in half an hour's time with his films some evening. You may have shots or complete rolls of film that were over or under-exposed two or three years ago. These may be intensified or reduced with the same good results as that roll of film returned from the processors only yesterday. Age of your over or under-exposed film makes no difference—a fact which I am sure will amaze and please you as it did me.



3.



4.

• On this page are reproductions of 16mm films which illustrate results of intensifying and reducing. Underexposed film, No. 1, was corrected as shown in photo No. 2, by subjecting it to reducing bath. Photos 3 and 4 illustrate result of intensifying to correct overexposure. Note how detail has been brought out in foreground and in the scene outside of window.

The intensification process acts upon the emulsion of the film with the tendency to increase density. The reducing process, on the other hand, does just the opposite—it reduces the density of the image. The degree of intensification or reduction is dependent upon the length of time the film is subjected to the treatment.

With either process you can watch the action of the chemicals on your film and control the action of normalization to the desired degree, as the work can be carried on under normal illumination. There are no dark-room hazards to contend with as in developing or processing film.

The equipment you will need for this work consists of a rack on which to wind the film, and of course, this should be of such size as will fit the trays or receptacles that will hold the solutions. The flat type rack, often illustrated or described in HOME MOVIES, is preferable as most of your reducing or intensification will be with single scenes or short lengths of film. A simple wooden frame constructed from four pieces of light wood will serve the purpose. The film may be held in place with a thumb tack at either end—one of which has attached to it a rubber band with some sort of a hook or device for gripping the end of the film. The rubber band serves to take up the slack in the film as it stretches during the process.

For trays or receptacles for holding the solutions, these may be any good enameled tray purchasable at the five and ten. It should be deep enough of course to hold sufficient solution and to accommodate the film rack so

• *Continued on Page 464*

Authored by
GEORGE W. CUSHMAN
Photos by Author



Fig. 1



Fig. 2

Let's Make Some Wipe-Offs!

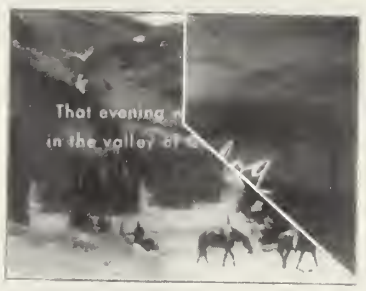


Fig. 3

EVER watch those wipe-offs at your local theater? Ever marvel at one title being wiped away as if by magic and another one taking its place? Ever wish you could do it with your own films?

You can. There are several ways to make professional looking wipes with no more than a camera and a titler—and, in fact, you don't really need a titler—but it helps.

A wipe differs from a fade or a lap dissolve in that there is no fading—no gradual decrease or increase in exposure. One title leaves bit by bit as the second title appears in a like manner.

One of the simplest wipes to make is to letter your wording on a black card with white paint or ink. When you are ready to photograph it, set it up in front of the camera but with another black card placed over it.

Run the camera a few seconds on this plain black card, then slowly pull it off the title, either toward the right or toward the bottom. This will give a wipe-on effect as the title appears. The division or "wipe" line will appear quite sharp if your black card is close to the title, but by placing it nearer the camera lens—say about half way between lens and title—the "wipe" line will appear slightly diffused.

After this exposure you can rewind this section of film in a darkroom, if desired, and re-expose this section on an action scene. This will give you a scene with the title magically wiping onto it.

There are many complicated ways of making wipes with elaborate equipment, such as frame counters, wind back cranks, etc., but to most of us who do not have such apparatus, we must conjure up new means of obtaining these effects.

The simplest way of wiping one title off and bringing on another is to place the second title in back of the first and when the first title has been exposed sufficiently, pull it slowly to one side thus revealing the second title. This might be done with a whole series of titles.

Another variation of this same procedure is to fasten the titles together at the sides. After the first title has been exposed, pull it slowly to one side. As it is pulled, in turn it will bring the second title into the field, thus resembling some of the professional wipe effects.

One of the simplest wipes to perform, yet one which resembles the real thing on the screen, is made by rolling title number 1 around a pencil, curtain rod, or other long shaft. See Fig. 1. As the title is exposed, the pencil is rolled with the title around it, and as it is rolled out of the title area, the second title is revealed. Of course it can be rolled in any direction, and the illustration above shows it wiping from one corner to another.

It should go without saying that such titles

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• Illustrated here are methods for making simple wipe-off effects in home movies which are fully described by Mr. Cushman beginning on this page.

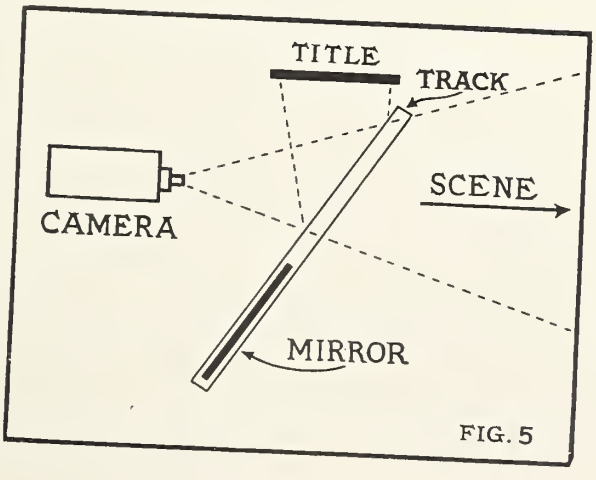


FIG. 5

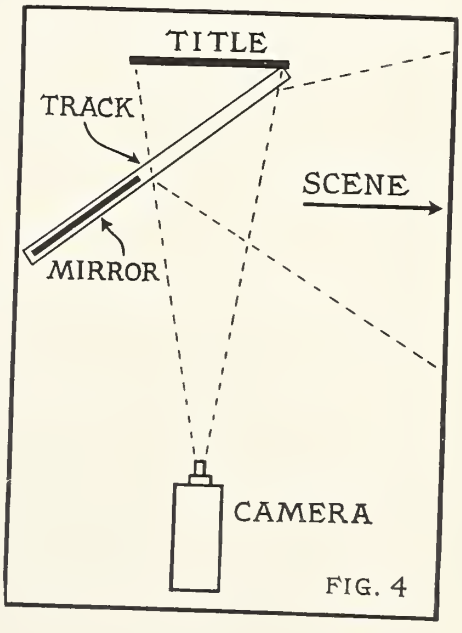


FIG. 4



General Elec. Co.

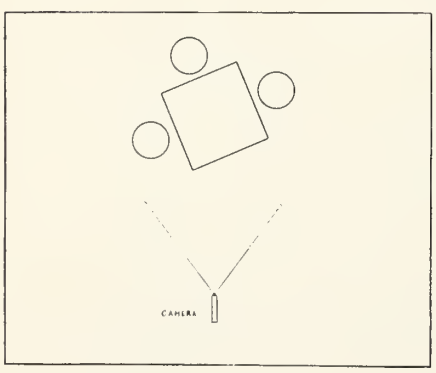
Authored by
R. E. WORSTEL

How Would You Light This Scene?

• Here's an indoor lighting "quiz" for you! Can you indicate on the chart below where the light units were placed to make the above picture? Read the first seven paragraphs of the article, then mark the chart and check the results with the explanation in the concluding paragraphs.

THE fundamentals of photographic indoor lighting are not difficult to understand. But, to put them into practice in order to produce well lighted scenes requires experience. The best way to get that experience is to make a lighting set-up for a subject, photograph it, and then study the results on the film. However, this is time consuming and may be expensive for the average amateur.

The editors of HOME MOVIES felt that if its readers could have the opportunity of analyzing illustrations of typical interior scenes they might be helped, academically at least, in regard to lighting technique. Accordingly, and beginning with this issue, HOME MOVIES will present a series of instructive articles on interior lighting which will be accompanied by illustrations and lighting charts. It is suggested that you study the above picture carefully, and then test your knowledge and skill by marking on the chart, at the left, the light set-up which which you believe was used in making the picture. The actual set-up will be described, together with the completed lighting chart, in the concluding paragraphs of this article.



Analyze the photograph on this page. It shows a typical bridge foursome, a scene familiar to most of us, and one which has been filmed by a great many amateurs. Obviously, the room lights are on. In fact, in such a scene, all available room illumination should be utilized in addition to the photofloods and reflectors. Remember, too, that an unlighted floor or table lamp can be painfully obvious in a scene. The reading lamp in this picture contributes very little to the essential photographic illumination and only covers a limited area. However, its location in the scene does give a very natural appearance to the lighting.

You will note the room appears to be lighted from some elevated source such as wall brackets, and from light coming into the scene from the left, possibly through a door from another room. This light is particularly evident playing upon the back of the gentleman in the picture.

Now one more clue: This picture was shot on panchromatic film with a Weston rating of 16 and with a lens opening of f/3.5. If you will refer to the indoor lighting chart on page 471 you should be able to determine approximately how much light would be required to shoot this scene on the basis of an f/3.5 exposure.

After studying the photograph and having established the light source positions, can you tell how much light was used at each source? Also, at what height from the floor was each light source placed?

Now don't read any farther! Look at the incomplete chart on this page and mark with a pencil the positions where you think the lights were placed, number of photofloods and power of each, and elevation of same.

* * * *

Having marked the chart, you can determine your score in this initial "lighting quiz" by reading further. Before concluding, we wish to point out the importance of placing lighting units so that the scene or subject appears to be lighted by the natural illumination source of the room — overhead chandelier, wall brackets, etc. Thus good extension type standards for lamps and reflectors are essential in achieving natural lighting effects, permitting, as they do, adjustment of lights at various heights and angles.

Another important factor to be considered in lighting interior shots is the tone of the background and surroundings. Rooms with dark walls and drapes require more light than those finished in lighter color. As stated before, in the accompanying photographic example, a film with a Weston rating of 16 was used with an exposure of f/3.5. If the sur-

• *Continued on Page 473*

Authored by
CHAS. W. HERBERT, A.S.C.

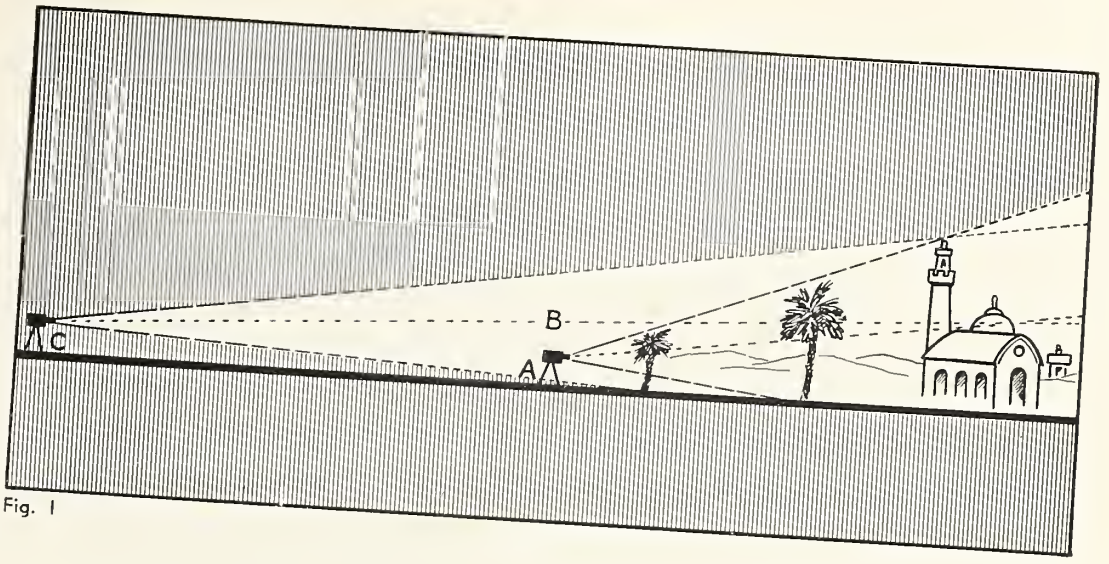


Fig. 1

There's Magic In A Telephoto Lens . . . .

TO KNOW and appreciate your telephoto lens is to explore its use beyond the common belief that its only value lies in its ability to "steal" closeups and bring vast panoramas close to you.

A telephoto lens will enable you to perform magical tricks in composition that are not possible with either standard or wide angle lenses. The telephoto, used at a greater distance from the subject, enables you to capture the shot from an entirely different and invariably more interesting viewpoint. Let us suppose we are in the mountains. There is a cabin situated on a hillside with a large open area in front and towering peaks in the background. From a distance it is indeed a picturesque setting. The cabin, a photogenic subject in itself, is the object of our filming.

Standing on the front porch and looking toward the cabin, we would see only the wall. Stepping back several yards, we would see all of cabin in much the same relation as if we were set to film it with our wide angle lens. We would get a picture of the cabin, but from the point of composition it would not be satisfactory because it would lack the atmospheric background of the surrounding trees and mountains. That fine mountain view in the background is required as a backdrop for the picture, yet, if we should move back far enough to take in all of this with our standard lens, we would lose the detail of the cabin—obviously the high point of our composition.

Now, if we go farther back from the cabin, it becomes gradually smaller and the mountains rise up from behind it until they tower above the roof. From this position we get a general view of the mountains with the cabin occupying a relatively small area of the field.

But right from this point is where we are going to get our best shot because, standing as we are at a greater distance, our camera is now situated so that all objects in the distance are brought into view on practically the same plane. When we attempted to get this shot with a standard lens and closer to the cabin, our camera was situated relatively much lower than at the distant point. We were pointing up, got the cabin in the viewfinder, but we had sky instead of the mountains for our background. Here at this distant point, and with our telephoto lens, we get a beautiful shot—virtually a panoramic closeup of the cabin in full detail with the trees on either side and imposing mountain peaks rising prominently in the background.

A similar problem will confront you if you want to make a bold, head-on closeup, say, of an ocean liner tied up at the pier. If you get too close, you will be able to see only the outline of the bow and a minimum of the rigging. The superstructure and the stacks will be out of sight. But if you will back up and use your telephoto lens, the whole front of the liner will come into view and you will be able to fill your viewfinder with a huge closeup of the bow of the boat.

Figure 1 illustrates the effect gained with the use of a telephoto over a one inch or wide angle lens. The minaret is considerably taller than the palm trees, yet if you come in close enough to fill the screen with the tower, the palm tree will appear much taller—thus taking away some of the height

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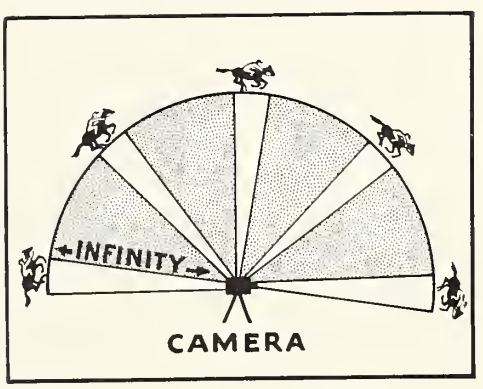
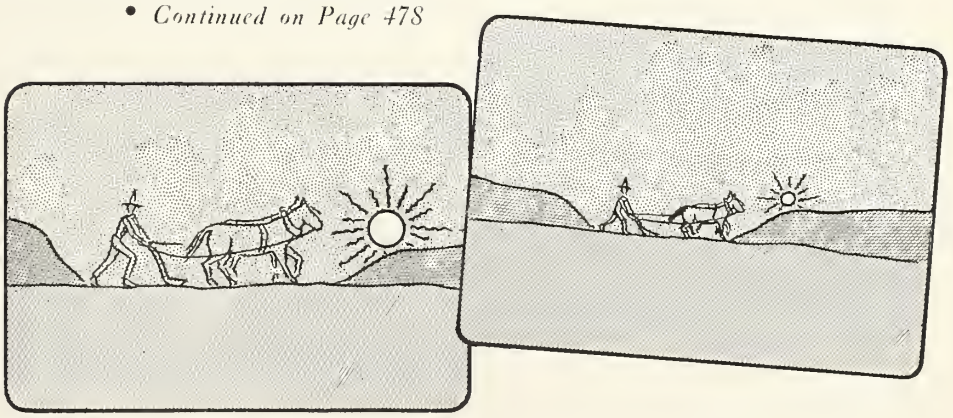
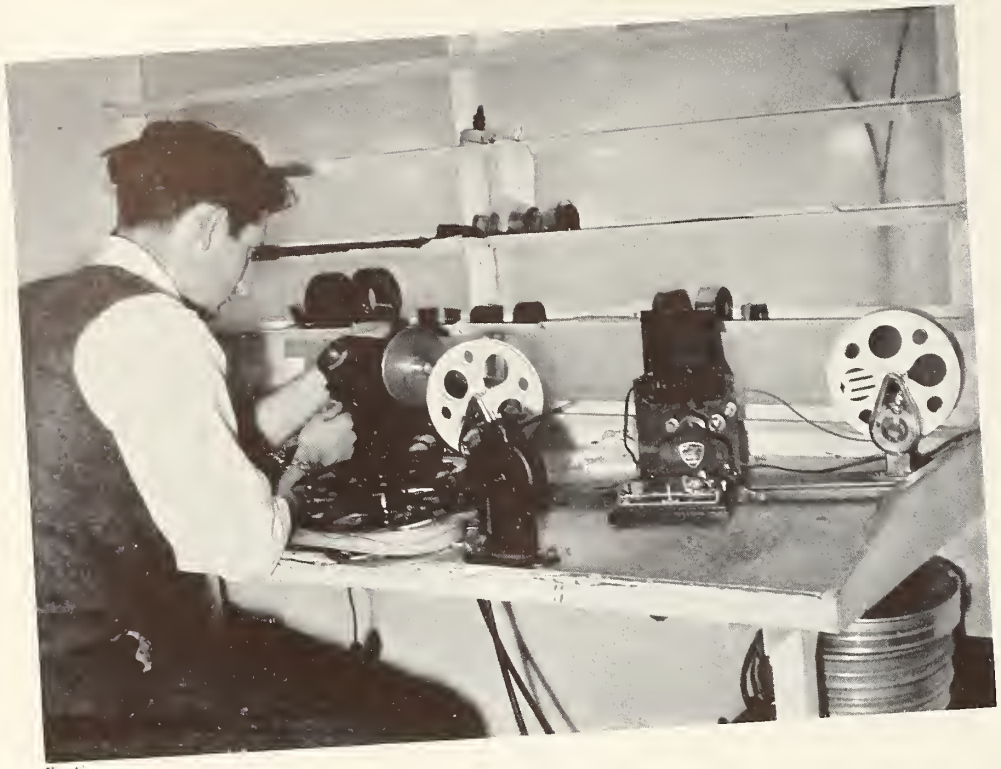


Fig. 2


Fig. 3



Verpix

• Studio film editors are among the most rabid of amateur movie makers. Not infrequently their amateur film editing equipment is to be found alongside the Moviolas, splicers, and other editing paraphernalia in cutting rooms of Hollywood studios as pictured here.

Hollywood Or Home—Good Editing Makes 'Em "Box Office"..!

Authored by
GENE HAVLICK*

DURING my years as a film editor with major motion picture studios of Hollywood, a good many thousands of feet of 35mm film have passed through my hands. From the maze of shots literally dumped into my lap, I have prepared sequences, rearranged continuities, and tailored sound tracks to fit; but the editing of amateur movies, I find, requires an even greater alertness—a more rigid application of editing fundamentals—because the silent movie today is dependent entirely upon good editing to hold audience interest.

When we think of editing amateur films, we must forget our home movies in terms of so much footage which cost a fair slice of our weekly paycheck. At the editing board, footage must be forgotten—at least from the dollars and cents viewpoint—for then we are working toward strictly cinematic results.

As in editing a theatrical production, we move toward a climax through a series of sequences which have been pre-arranged into a continuity in the original script. If the filmic action has a tendency to lag, we must speed it up at the editing board through faster, staccato-like cutting.

Recently, I was assigned to re-edit a film which did not suit the producer. It was blessed with a "box-office" title, a good cast, and fine direction; but applause was woefully lacking at the initial preview—a definite indication of a potential "floperoo"!

A review of the film in the projection room revealed to me a need for speeding up the action. We increased the number of emphasis sequences and accented their individual power by reconstructing them with a more dramatic cutting of medium and closeup shots.

Any motion picture will fail to arouse more than passing interest if it consists merely of a series of long or medium-long shots. An audience want's to see what is going on—they want to be right up close when the action is at its height; and we can bring the action right up to them at the right moments with medium shots and bold closeups!

Another angle, important to the amateur, is the art of eliminating unnecessary shots through the use of *one* well-planned shot. For example, one might tell of the travel of one of the characters by train from one point to another by a series of atmospheric scenes cut in, in quick succession, such as a closeup of locomotive wheels starting to turn, followed by a medium follow shot of the locomotive moving, a long shot of the train coming toward the camera, then a shot of the train slowing to a stop at the destination. This was the technique used several years ago, but obsolete today. A fade-out of the sequence prior to the departure and a fadein of the train traveling at high speed tells your audience the story. All of the other shots mentioned above, are unnecessary.

Nor is this single shot of the train in motion altogether new. But then, it is in filming shots like this that the amateur's individual technique is given room for expression. One of the best examples of unique deviation from the commonplace, in a shot like this, occurred in a recent popular film. At one point in the story, it was necessary to convey briefly that one of the characters had embarked for Reno. This was told in one fine low-key shot of a passenger train traveling over a rugged route lined on either side with giant joshua trees, cactus, and sage brush. The use of dusky lighting, silhouetting and emphasizing as it

• *Continued on Page 470*

* *Gene Havlick, chief film editor of Columbia Pictures' Hollywood studio, is credited in no small way for much of the success of their currently sensational film hit, "Mr. Smith Goes to Washington", and is regarded one of the foremost editors in the industry."*

Authored by
RAY E. MERVILLE



Verpix

Records Provide Sound, Plot, For Home Movies . .

ARE you going to default on your obligation to the future generation? Will you deprive your grandchildren of the pleasure of listening to your voice? Give them something to remember you by—a musical home movie in which you sing!

The day is here when every home movie maker is adding sound of one kind or another to his films. There is a method that is not difficult and we are going to explain the details which will make your first musical movie very easy to make.

If you would like to be known to your grandchildren as a regular fellow who could act, sing, and be the life of the party, you can star yourself in a home movie with musical accompaniment furnished by any phonograph record. Records of currently popular tunes will, in themselves, furnish you with a brief scenario, and of course you can make it as personal as you like with your own individual treatment. In short, this idea consists of shooting a movie of yourself—or any individual—singing and acting out a musical phonograph record, and then synchronizing your film with the record.

Let us take for example, the currently popular hit tune "The Man With The Mandolin". This is available on a Decca phonograph record No. 2595-A which has a playing time of approximately three minutes. If you are familiar with the words of this song you will immediately visualize the possibility of filming a pleasing story-accompaniment to be projected with it.

First it will be necessary for you to break down your phonograph record "scenario" into individual scenes. The scenes, of course, will be the action you conceive to fit each few lines of the song as it is being sung by the voice on the record. You see, as the record is being played, the story will be acted out on your movie screen, and therefore your preliminary task is to write your shooting script in advance and to fit it to the song.

For instance, the opening lines of the "Mandolin" song are as follows:

"Beedle ee — um — bum — bum,
Beedle ee — um — bum,
Here comes the man with the Mandolin,"

Your accompanying opening shot then could be of you or your actor, dressed in appropriate costume perhaps, walking toward the camera strumming a mandolin.

The next few lines are as follows:

"Beedle ee — um — bum — bum,
Beedle ee — um — bum,
He'll cheer you up 'til your ship comes in."

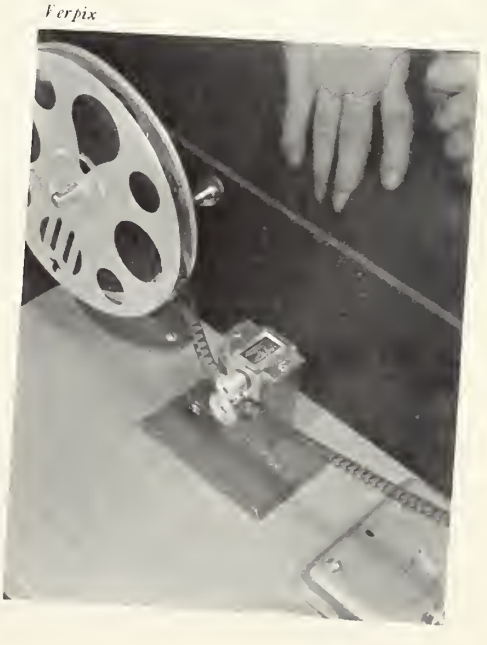
To accompany this part of the tune, you could cut to a closeup shot of the mandolin player, preferably from a low angle, and perhaps showing a woman in a window in the background, smiling and expressing cheer. Or, here's a swell opportunity for you fellows with wind-back devices on your cameras to film this part of the story in montage or in multiple exposure. The words, "He'll cheer you up 'til your ship comes in" furnishes the idea. You could use masks, and shoot a portion of the frame with a closeup of the woman in the window smiling. Then shoot the remainder of the frame showing a sailing ship moving across the scene. This could be done either in miniature or by making a shot of a real ship. This same idea could be worked out on a straight double exposure, shooting the closeup of the woman, then winding back and shooting the ship in motion.

The above is merely to illustrate the manner in which you might treat the shooting of the several scenes that would be required to illustrate the "Mandolin" song.

• *Continued on Page 466*

• A single or twin-turntable is only additional equipment required to add sound to home movie films. Either your radio or an auxiliary loudspeaker may be used. Below — measuring film with a frame-counter.

Verpix





C. N. Aldrich

Amateur Clubs Shooting Super-Colossals . . !

• Above — Long Beach clubfilmers taking a bead on the captain for close-up in current production, "Susanna". Below — Shooting a closeup of Susanna. Bottom — Script clerk rehearses principals while cameramen focus their eights and sixteens on the scene.





C. N. Aldrich

NEVER before have cine club notices revealed such pretentious plans for club films as those coming to us during the past month. It seems that almost every important amateur club from Hoboken to Hollywood is preparing or is actively engaged in shooting its first super club production of the fall and winter season.

We decided we wanted more than just to read about this activity. We wanted to see some of these ambitious amateurs in action, for surely those notices indicated something more than merely a widespread re-awakening of interest in cinefilming. Possibly, we were on the threshold of an era of super-colossal amateur movie productions.

Among the notices was one from the Long Beach Cinema Club announcing that shooting had begun on their latest club film, "Susanna". A telephone call to the club's secretary revealed the location for the following Sunday's shooting. Arriving at the "location" bright and early Sunday morning, we found the club already at work. Some fourteen or fifteen cine cameras—both eights and sixteens—were whirring in unison as a group of amateur thespians in panchromatic makeup read their lines and otherwise did their stuff in true Hollywood style.

The scene was on the deck of a barge moored at the waterfront at Long Beach. Surrounding the group was a huge crowd of onlookers such as might be found standing on the sidelines of any Hollywood studio unit on location. Indeed, except for the cameras, the scene had all of the characteristics of a big studio activity. All of the actors were in regulation makeup. There was the director and the inevitable Hollywood "director's chair," and at his side was the script girl keeping tabs on the action, scenes, properties, etc. Stagehands, or "grips" recruited from among the club's membership, were in their positions holding sunlight reflectors or "standing by" with hammer and nails, ready to strengthen or adjust a property at the director's command.

Between shots, we had opportunity to talk with C. N. Aldrich, club president and director of this club production. We learned that shooting would consume approximately five Sundays and that their schedule called for shooting between 17 and 20 scenes each Sunday. The production when cut will be 400 feet 16mm—200 feet 8mm.

A scenario committee composed of five club members wrote the story and the shooting script. The script was then printed on a duplicating machine and a copy issued to each member shooting or participating in the production.

The cast was selected after an extensive search for the right characters from among club members and non-member movie aspirants who, having seen this club in action on many occasions, made application for parts in future productions. Tentative selections were given a screen test and these tests were run off before the members at a regular club meeting.

Members appointed on the location staff scouted locations and reported to the committee with photos and shooting diagrams for the respective scenes. As soon as locations were definitely selected, drawings were made as a guide for the cameramen, showing all the properties within the set or location and diagrams indicating the movement of characters in the action. Also penciled in are the numbers of each scene to be shot at this location as a guide to director and cameramen, and obviating possibility of omitting shots which they would have to return for at a later date and possibly under adverse conditions.

• *Continued on Page 475*

Reviews by
THE EDITORS



"Tell Me How I Can Improve My Film . . ."

AMATEUR filmers of home movies are invited to submit their films to the editors of HOME MOVIES for review and helpful criticism. Unless otherwise requested, reviews of films which we believe would benefit other amateurs, will be published each month. Films will be rated one, two, three or four stars, and films qualifying for two or more stars will receive an animated leader indicating such award. Detailed reviews, with suggestions for improvement—if any—will be mailed to all amateurs submitting films.

When submitting your film for analysis, please advise make of camera, speed of lens, whether or not tripod was used, or if you used filters, exposure meter, or other accessories. While this information is not essential to obtain an analysis of your film, we would like to pass it on for the benefit of other amateurs who are invariably interested in what the other fellow uses in making his pictures. The following reviews were selected for publication this month:

"Saga Of The Timber" ★ ★ ★
200 Ft. 16mm — R. E. G.

Altogether too brief is this fine 16mm documentary of the timber industry. It just gets going good when the end title appears and it's because it is such a swell film that it seems so short. The picture opens with a fine title superimposed over a nice scene of giant Redwoods. The initial scene is deep in the Redwood forest. A woodsman is hewing one of the trees. Considering the adverse lighting condition that prevailed, this filmer got his exposure "right on the nose." A fine piece of composition resulted with the detail of the woodsman standing out equally as well as the lacy pattern of the leaves against the tree trunks.

Notable is the fact that this filmer's exposure is unusually and consistently accurate on all scenes with the result that his picture is comparable with professional theatrical films in that respect. The picture is completed with scenes showing the huge tree falling to the ground, removal of branches, loading of logs on trucks, and — unlike most logging camps—the transporting of the trees to the mill on huge trucks.

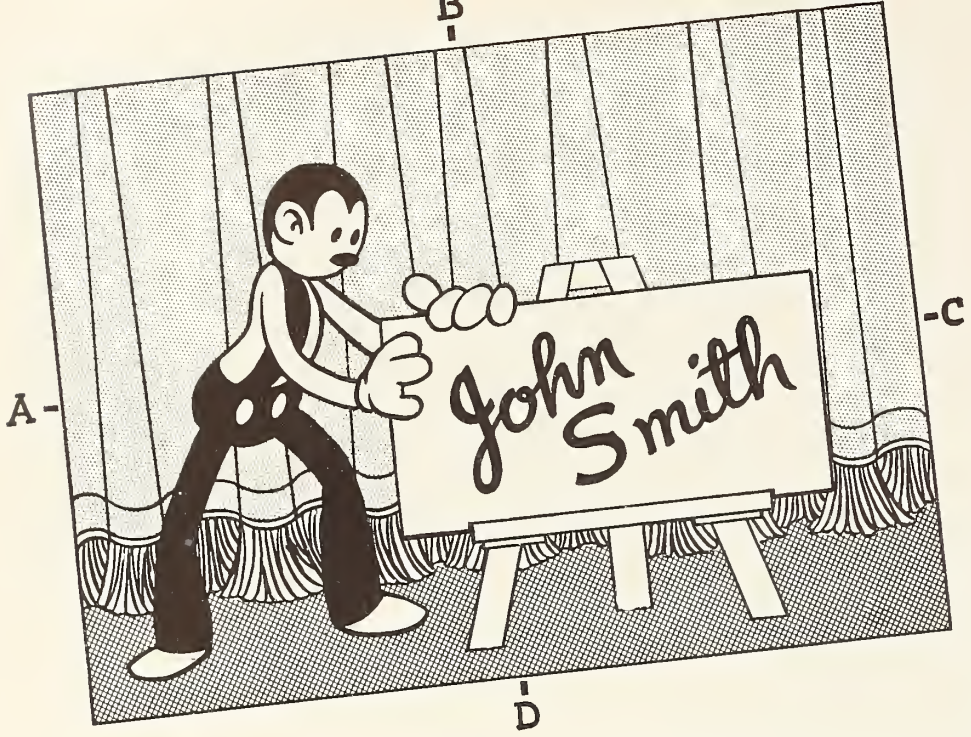
Also commendable is the use of a filter on these latter shots which contrasted a beautiful cloud-flecked sky with the bark-pattern of the trees loaded on trucks in the foreground. Editing was very good.

For improvement—we'll take more of the same!

• *Continued on Page 476*

• Above — reproduction of 16mm enlargement from "Tramp, Tramp, Tramp". Below — main title and fine filter shot from "Saga Of The Timber" — this month's three star film.





• **Above illustration shows how sketches should appear with your name inserted on removable card; also, method of aiding positive centering of each sketch by marking center point of each side as shown at A, B, C, and D. Marks should not meet or extend over border of sketch.**

Reported by
THE EDITORS

Animation—Made To Order For You . . . !

You don't have to be a potential Walt Disney or a Walter Lantz in order to make animated movies! We're going to make it easy for you to give this fascinating branch of the motion picture art a whirl and with definite assurance of success. Our staff artist has worked out a simple animated sequence that makes a honey of a leader for your main titles and which will furnish you with a lot of fun in making it.

On the opposite page are nine illustrations. They are made up exactly as required in Hollywood's animated cartoon studios, except that instead of furnishing you with a separate celluloid background, we have printed the background with each step-sketch. Beginning with sketch No. 1, the figure gradually removes a large card from the easel, revealing another card with the letter "Presents." Thus the completed animated leader would show the figure in motion removing the name card, revealing the card "Presents," as an introduction to the main title of one of your pictures.

These illustrations are the same size as the customary title background illustrations which appear regularly each month in Home Movies and which they replace this month. Those of you who have been using the backgrounds will have no difficulty in adapting the animation sketches to your titler.

For others, it may be necessary to make a few preliminary adjustments in order that your titler may accommodate these illustrations, particularly so that each sketch will register accurately. Positive registration of each successive sketch is imperative if smooth animation is to be accomplished. If the sketches are not placed in your titler or on your title board in the same position each time and accurately centered, the sketch will appear to jump between each step of animation.

To insure accurate placement of each sketch in your titler, find the exact center of each edge of the first sketch, and mark it with a pencil as shown at A, B, C, and D in the illustration on this page. Then with a plain card cut to exact size of the illustration, make a template and place it over the marked sketch. Now mark this template to correspond with the centering marks of the sketch and use this template as a guide in placing centering marks on the remaining eight sketches.

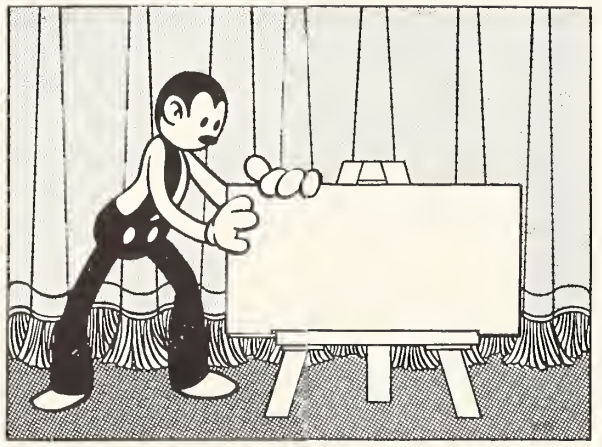
Next, fit sketch No. 1 in your titler, centering it accurately, and then at the very edge of the title frame or on the title board, place centering marks to correspond with the centering lines on the sketch. Your titler is now ready for shooting the sketches.

Should it not be convenient for you to use these sketches in their present size, you can have them enlarged or reduced to the required size by photostat process.

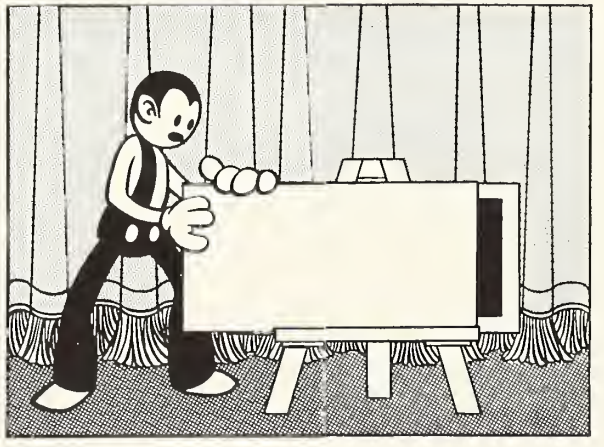
The next step is to insert your name in the blank card which the figure removes from the easel so that when projected, it will appear similar to the illustration above. To do this, letter a small white card cut to fit within the area of the card in the first sketch. Using an adhesive such as rubber cement, apply the name card to the sketch. The rubber cement will permit its removal so that it may be reapplied on the next and succeeding sketches as required without damaging either name card or sketch.

With these preliminaries out of the way, you are now ready to shoot the entire sequence. If you want the finished job to appear in black and white as shown in the illustrations, shoot the sketches on reversal film.

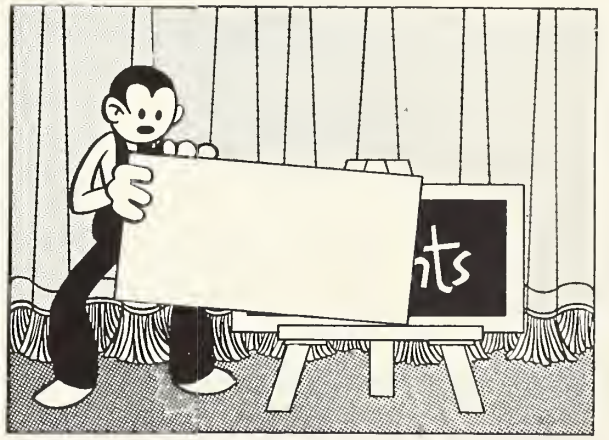
• *Continued on Page 474*



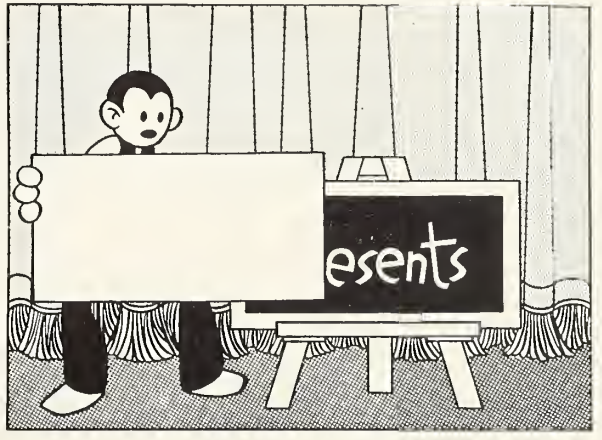
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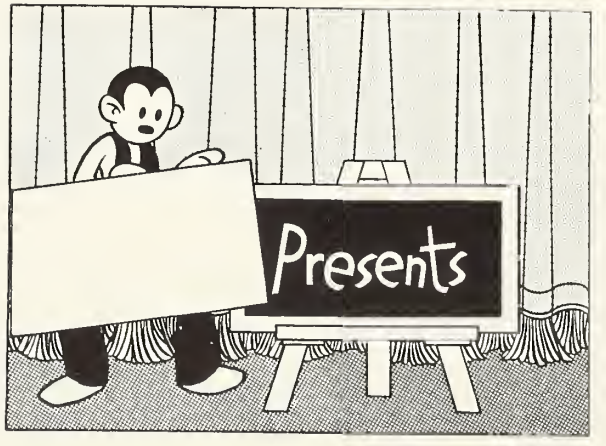
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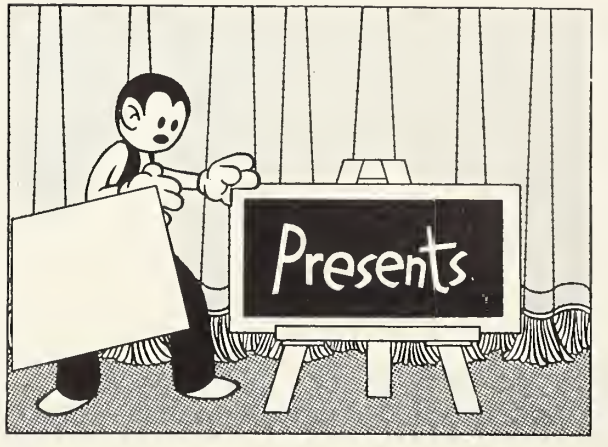
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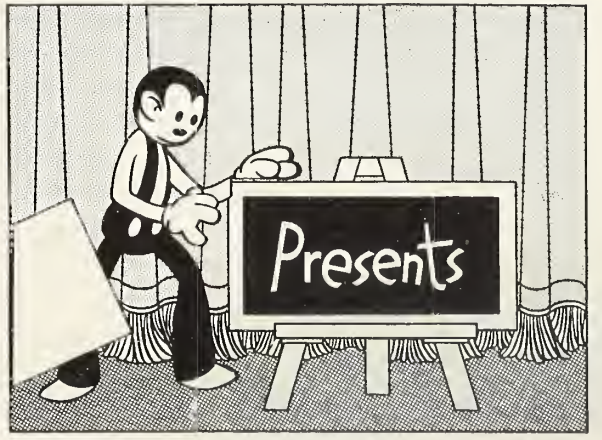
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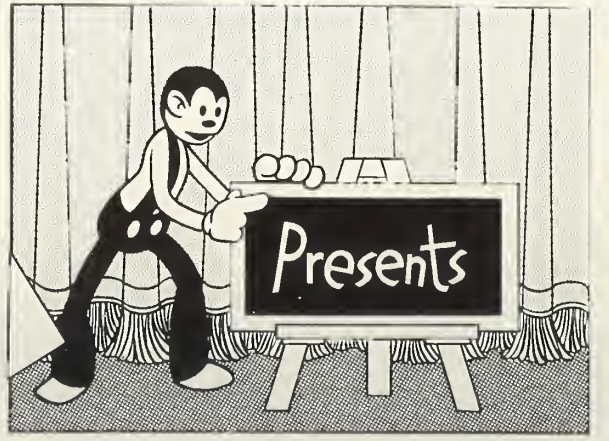
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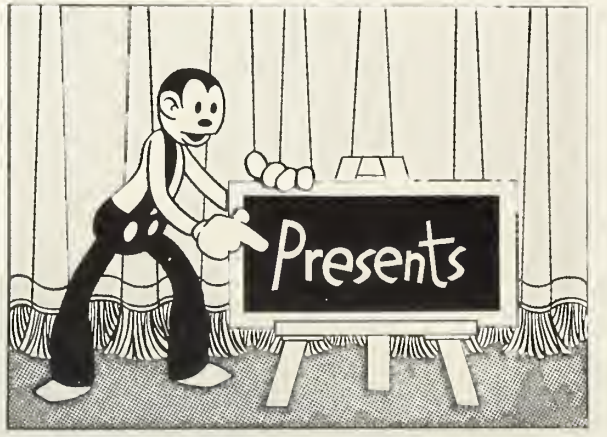
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Stupendous!

Colossal!

Gigantic!

. . . big words—yet inadequate to describe the New, Bigger, More Important HOME MOVIES Magazine that will make its debut January 1st, 1940.

You'll like the larger pages; the bigger, finer illustrations; and the greater wealth of movie making information that its greater volume will bring.

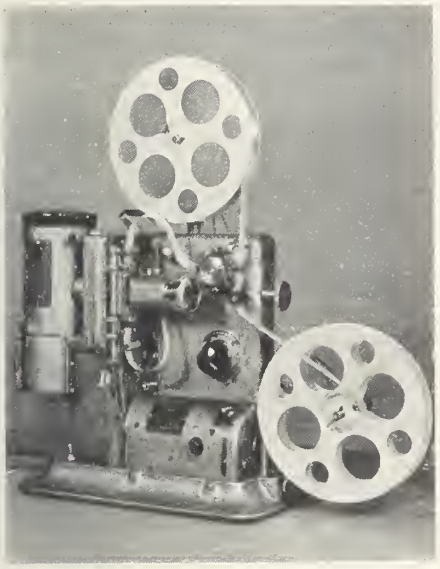
You'll want to read every one of the inspiring articles of those enthusiastic amateurs who are "going places"; the timely contributions being gathered from amateurs and professionals the country over; and you'll like those swell title backgrounds which will continue to be a big feature of the new HOME MOVIES.

Amateurs long have told us we've been giving them more than a dollar's worth in every issue. On this basis, new features and increased service will make the new HOME MOVIES look like a crisp five dollar bill—make it easily worth many times the new price of 25c per copy, $2.00 per year.

Yes . . ! You'll agree, the *new* HOME MOVIES is tops . . . *stupendous*, *colossal*, and *gigantic!*

"It's NEW To Me"

by CINEBUG SHOPPER



Victor's Silent "16"

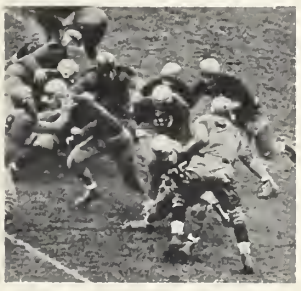
Fewer moving parts, plus a new shuttle assembly, are among the features of the New Victor Silent "16" making it boast a quietness of operation which Victor claims has never before been achieved in silent projectors.

Other features are the disappearing reel arms that securely lock when extended and snap back to place in the body of the projector when not in use, obviating the former need for dismantling arms and exposing them to injury.

The automatic "rewind as you show" is said to be a welcome convenience. It rewinds as many as four reels while showing one.

Football Films

Again this year, Castle Films are busily preparing another Football film which will include spectacular plays



of practically every important game played in 1939. Castle reports their ace cameramen have covered every important game to date and will continue to do so right up to and including the big Army-Navy game. The result will be the Castle release — "Football Thrills of 1939" which will be available in both 8mm and 16mm. Castle distributors report that many amateurs plan purchase of two copies—one for a permanent record, and the other to be edited into their own football films.

Castle Films' latest 1939-1940 film catalog is now off the press and copies are available to amateurs through local dealers or by writing direct to Castle Films, RCA Building, New York, N. Y.

* * *

Masking Attachment

The Wesco Fado-Mask, an ingenious attachment for the Wesco Fadette, may be used in conjunction with any cine camera for mask shots. The mask holder is attached in front of the Fadette and a slot is provided to take



a series of six different effect masks such as, keyhole, binocular, heart, diamond, and other cutouts. Wipeoffs can also be made with the Fado-Mask.

* * *

Seemann Editing Aids

Fall and winter months suggest editing and titling of films and this, in turn suggests a Seemann Splicer, Seemann Editeer, or a Seemann Titler, according to Seemanns, Inc., manufacturers of these popular cine accessories. Greater distribution facilities have enabled Seemanns to place their products with a larger number of dealers, enabling amateurs to inspect and obtain demonstrations of Seemann Products at practically any photographic supply store in the United States.

Seemanns also report an improvement in the film gripping facilities of their splicer for permitting more accurate splicing especially of 8mm films, also the sealing of film cement bottles as insurance against evaporation.

* * *

New 8mm Projector

Larger, smoother, better projection of 8mm movies are Eastman Kodak's claims for their fine new, lower-priced 8mm home movie projector—Model 70. In addition, it boasts a 1 inch f/1.6 projection lens, and the ability to use projection lamps of three different sizes—from 300 to 500 watts. This means 8mm movies may now be projected with excellent fidelity on screens as large as 39 x 52 inches.

Other features are—simplified threading; concentrated operating controls; positive framing device; simple, rapid motor rewind; speed adjustment; and high efficiency cooling system.

* * *

Filmo Windback

Lap-dissolves and other theatrical movie effects which require backwinding of film in the camera can now be made with Filmo 8mm equipment.

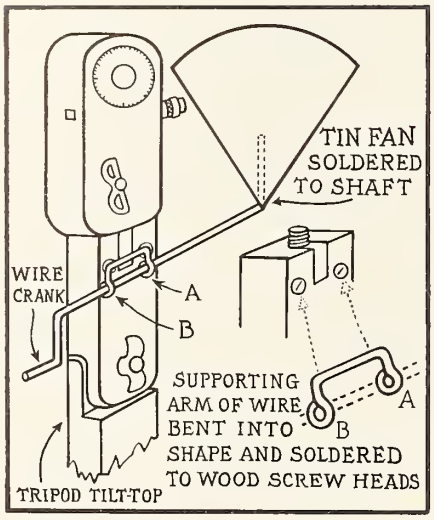
The lap-dissolve rewind attachment recently announced by Bell & Howell can be installed on any Filmo double 8mm camera, either before or after



purchase, and it counts the frames one by one as it winds back the film in the camera. Bell & Howell also announce that a special fader to operate in connection with the wind-back attachment will soon be available.

• *Continued on Page 460*

THE EXPERIMENTAL



Wipe-Off Device

Here is a simple wipe-off gadget which may be added to the home-made tripod head I recently suggested and which was published on page 368 of September HOME MOVIES. As shown in the sketch, the entire gadget is made of wire, tin, and solder. The bearings for the crank may be formed from heavy galvanized wire as shown, then attached to the wooden tripod head by soldering to the two screw heads.

The fan-shaped "fader" is cut from a piece of tin to which is soldered the piece of galvanized wire which is to be formed into the crank. After soldering, the crank is bent at right angles and inserted through the two "eyes" of the supporting arm previously soldered to the title head. The camera should next be mounted on the tilt head in order to determine position of fading blade. Blade should be set to pass about ¼" in front of the lens. With this determined, apply a spot of solder to the crankshaft at "A" and "B" as "stoppers" to keep shaft in this position. Be sure solder does not adhere to the "eyes" of the supporting arm. Form crank handle sufficiently far back to clear rear of camera.

This gadget may also be adapted to other tripod heads by merely soldering the supporting arm to a tin or metal plate made to fit between camera base and tripod or tilt head.

—Glenn McKinney.

CINEBUGS!

• If you have an idea for a gadget, trick, or shortcut in filming, titling, editing or processing home movies, pass it on to your fellow Cinebugs through these columns. If your idea is published you will receive two reels for your efforts. Extraordinary ideas will net you a roll of film.

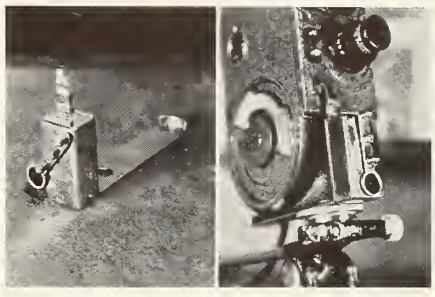
Ideas not published will be held for future publication unless they duplicate ideas previously received. Endeavor also to send along photos or rough sketches illustrating your suggestions. There is no limit to number of suggestions you may submit.

Names and addresses of contributors of published ideas are furnished a prominent manufacturer interested in acquiring rights to saleable gadgets on a royalty basis.

Important: When submitting ideas, be sure to mention whether equipment you use is 8mm or 16mm, enabling us to promptly forward awards adaptable to your use.

Delayed Timer

The popular "Autoknips" delayed timer for still cameras can be adapted to several cine cameras including the Filmo 8. This is a simple clockwork mechanism that actuates a finger member to which the cable release is ordi-



narily attached. To convert to cine camera use, the original cable release hook is cut off and replaced by a little brass finger which catches the cine camera trigger as it gradually moves downward during operation. It can be set to start the camera from one to sixty seconds after releasing. The timer is fastened to an "L" shaped bracket of brass, as shown, which fits between camera and tripod. This timer is available from almost any photographic dealer.

—Woodrow Gorman.

Title Cards

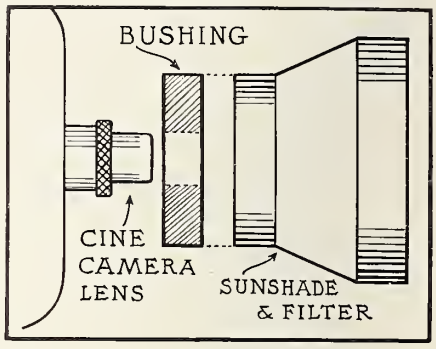
I found that by using sheets of dull-finished white celluloid for my title cards and lettering with india ink, not only do I get good contrasty titles, but the celluloid title cards may be used over and over again simply by washing off the lettering with soap and water. Mistakes are more easily corrected than when cardboard or paper titles are used. The celluloid is obtainable in sheets from almost any stationery store.

—Stephen A. Carousso.

Filter Holder Adapter

Still camera sunshades and filters, which are usually larger, can be used on one's cine camera if a simple adapter-bushing is made as follows:

From a piece of soft rubber or wood ¼" thick, cut a disc to fit the lens mount of your sunshade or filter

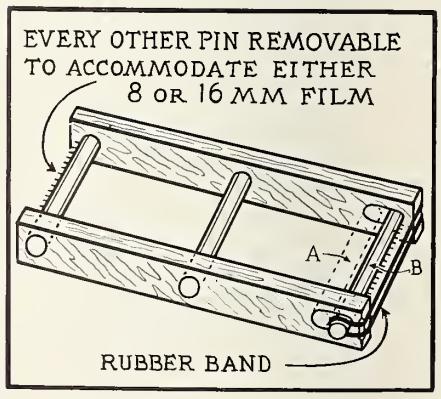


holder. Cut a hole in this disc so that it will fit snugly over your cine lens. If sunshade interferes with vision through viewfinder, the hole in the disc can be cut off-center to change position of sunshade. With disc mounted, the entire assembly may be fitted securely to your cine camera, enabling you to use all of your still camera filters. This idea is particularly helpful to amateurs with turret front cameras fitted with lenses of different diameters. A separate adapter for each lens will enable use of filters on all.

—Russell L. Nebrich.

Self Adjusting Rack

A tray developing rack for 8mm and 16mm film which incorporates the all-important feature of a film slack take-up device, may easily be built by any amateur. It is constructed entire-



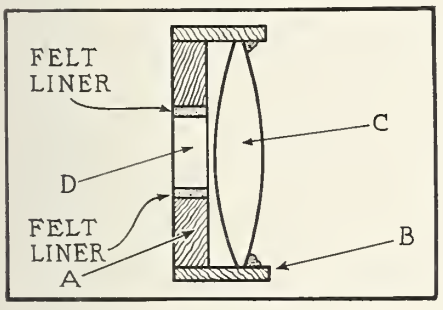
ly of wood and its over-all size depends upon the size of the developing trays with which it is to be used. The three round cross members are made of ¾" dowel material. Member "B"

CINE WORKSHOP . . . gadgets, tricks and short cuts contributed by Cinebugs.

fits loosely in slots, as shown, and is supported by a rubber band which serves to keep the film taut.

Film should be wound on the rack while cross member "B" is in position "A" with the rubber band temporarily removed. This rubber band should not be too heavy, otherwise permanent stretching of film may result. Rack should be coated with good grade of acid-resistant paint or varnish.

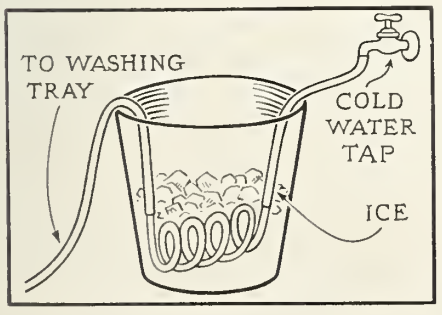
—Carl Bonzo, Jr.



Closeup Lens Adapter

Dime store spectacle lenses, which cost about 25c a pair, work very satisfactorily for extreme closeups and title making as only the very center of the lens is actually used. Here is a simple holder for these lenses that may easily be made to fit any cine camera. The disc "A" may be made from heavy cardboard, rubber, or wood. The housing "B" is a strip of cardboard glued in place over the edge of the disc. The spectacle lens "C" is held in place with glue or liquid solder applied around the edge. The hole "D" is cut slightly larger than the diameter of the camera lens barrel and fitted with a piece of felt as shown. This insures a snug fit over the camera lens.

—George Carlson.



Temperature Control

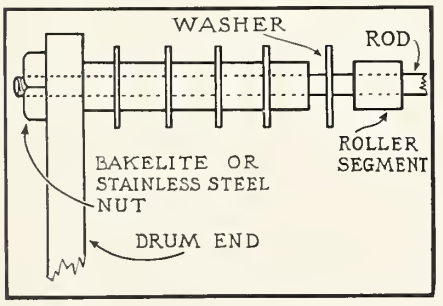
Washing water for home processing may be maintained at consistent temperature during abnormal hot or cold weather as follows: Make a coil from a length of copper tubing that will fit in a galvanized pail or other similar receptacle, as shown in sketch. Connect this with water hydrant with length of rubber tubing, and run a length of tubing from coil to wash tank. In hot weather fill pail with cracked ice sufficient to maintain desired temperature as wash water flows through coil from hydrant. In cold weather, fill pail with hot water.

—George Burnwood.

Developing Rack Rods

I've tried rubber bands and all the other gadgets recommended to take up slack on my developing racks and found that none work satisfactorily because the film has a tendency to stick to the cross rods when wet.

To overcome this annoyance, I rebuilt my rack, using round cross rods of hard rubber, threaded on both ends as shown in the sketch. From a tube of hard rubber of a size that would fit over the rod, I cut segments the width of 16mm film. These were fitted on the rod between spacers made



of hard rubber or plastic washers which also rotated loosely on the shaft.

This type of construction provides "roller bearings" on which the film can "ride" during the expansion and contraction periods of development. Rubber bands are still used to provide tension for holding the film taut.

—Geo. A. Johnson.

Processing Aid

When I used an "open" developing rack in my processing, I had trouble getting even exposure in the second development because of "slat" marks. To remedy this, I made a solid drum of metal with heavy galvanized wire soldered around it to space the film. This, of course, is not new, but I believe this next feature is. I painted the drum *red,* using a good grade of acid-resistant enamel, so that when the light is turned on after the first wash, the drum appears white under the red safelight, enabling me to see the film image much easier. Later, when the white light is turned on, the red color of the drum showing through the film simplifies inspection.

—C. B. Stone.

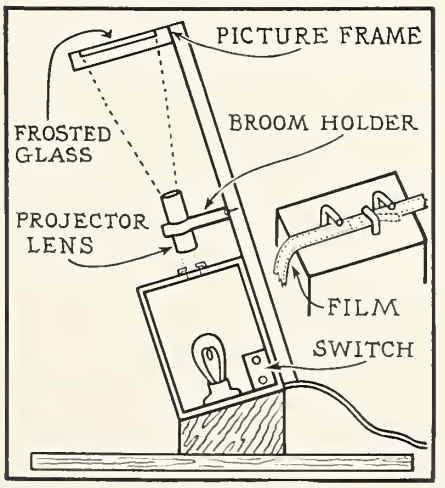
Film Viewer

I like a film viewer that will allow me to read titles without straining my eyes. This is possible only when the image is magnified several times over the original. To get this result I constructed a simple viewer from parts that were secured mostly from the dime store—small picture frame, metal broom holder clip, small porcelain lamp socket, 7 watt candelabra lamp, small electric switch, and a few screws.

As shown in the illustration, a box or lamp housing is constructed from plywood or cigar box material. This is attached to an angular base block. A piece of wood ¾" x ¾" x 12" is attached to the rear of the box and to this is attached the small wooden picture frame with the grooved side up. This is fitted with a panel of frosted glass.

Into the vertical member is screwed the broom holder which holds my projector lens and allows for adjusting it in order to focus the film on the ground glass above.

The top of the lamp house is slotted with an aperture corresponding to the size of one frame of film. Small brass picture hooks are screwed into place to act as guides for holding film in place over the aperture while film is



being rewound. The center hook "A" is turned when film is to be removed

• *Continued on Page 463*

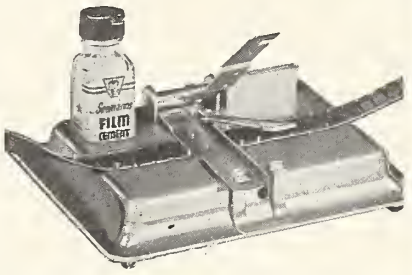
SEEMANN
CINE ACCESSORIES

Popular the World Over!



Seemann
EDITEER
for
8mm-16mm films

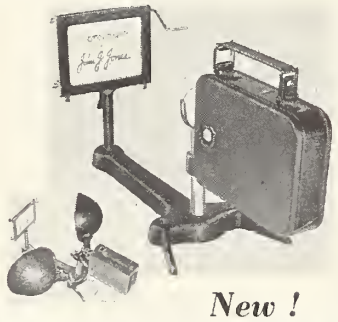
A Complete editing board with an illuminated Film Viewer which magnifies the film image in a vertical position. Equipped with Seemann Rewinds, Splicer and rack for holding titles or film scenes. Complete without reels. **$12.50**



SEEMANN SPLICER

for 8mm and 16mm films

The SEEMANN is the newest and most moderately priced complete splicer on the market for 8mm and 16mm films. In one attractive all-metal unit is combined all the essentials necessary to make a neat and durable splice, quickly and efficiently.
Features "dry" emulsion scraper, scratch-proof film grips, a cement bottle that won't overturn with improved cement applicator. Cushioned feet protect desk or table top. **$2.95**



New !

SEEMANN TITLER

A New accurate cine titler. One model fits practically all 16mm, 8mm and 9½mm cameras. Adaptable for either typewritten title cards or larger titles composed of movable letters. Equipped with a continuous "roll title" attachment.

Model A Without Lights **$6.95** Model B With Lights **$9.95**

SEEMANNS, INC.
6628 SANTA MONICA BLVD. - HOLLYWOOD, CALIFORNIA
★ In SAN FRANCISCO - at 420 MARKET STREET

"It's NEW To Me . . ."

• *Continued from Page 457*

New Besbee Products

The Besbee Products Corporation of Trenton, N. J., this month announces three more accessories helpful to movie makers.

The new Besbee film reel clip for 8mm films is a small metal flange for keeping the film firmly on the reel, thus preventing any loosening. The clips are said to be slip proof as well as scratchproof.

Second item of interest is the Besbee Titlescope which tells quickly and easily the heighth and width of a title at any distance from most of the various cine lenses. The guide, a 5-inch metal disc, also tells the correct exposure with various emulsions as well as correct placement of lights. Also included is a conversion table for changing meters to inches, etc.

Third announcement concerns the Besbee Ediscope, of interest to the film editor. The outfit contains a small daylight projection screen, a small folding box with forty separate compartments for individual film strips, each with its own individual reference number, a set of film index cards, printed on both sides, and a quick acting, single flange rewind hub for quickly rolling up individual film strips. The box is portable and may be moved while film strips are coiled in the compartments.

* * *

"Super-8" Projector

Long successful makers of 16mm cine equipment, Excel Movie Products bring to the amateur a new 8mm camera and projector.

Popularly priced, both camera and projector boasts modern design and high mechanical quality. Camera is equipped with f/3.5 Achromatic lens; uses all brands 50 Ft. 8mm film; and "through the camera" viewfinder. Projector is equipped with either f/1.6 or f/1.8 color corrected lens, according to the makers, and features forced draft cooling and a motor film rewind.

* * *

Economical Cine Film

The Solar Film Company of Chicago has just announced a new addition to their line of economy cine films. This new film is known as "Solar Super Outdoor."

This film is an Ortho type, guaranteed non-halation, with a speed of WESTON 12. Its wide latitude assures perfect results over a wide range of exposures. This American-made film produces crisp, brilliant pictures at exceptionally low prices.

* * *

New Titling Book

Long awaited by amateur film editors is VerHalen Publication's new book, "How To Title Home Movies" which will be off the press January 1st. Compiled and edited by George W. Cushman, an associate editor of Home Movies magazine, "How To Title Home Movies" is not only the latest book on the subject but the most complete and informative, including as it does, plans for building the Home Movies Titler, chart on auxiliary lens, data on use of shims in place of auxiliary lenses for titling and ultra close-ups, title lighting chart, title area chart, and other information vitally important to good title making. Unusual interest manifest in this important publication suggests placing orders in advance.

* * *

Cine Spot Light

A new, incandescent spot light, known as "The Baby Keg-Lite," tested and proved in Hollywood's motion picture studios, is now available to amateur cinematographers, according to the manufacturers. An exclusive feature is a calibrated scale, giving focusing arm position, enabling the user to duplicate any desired lighting effect. Light beam may be instantly spread to any desired angle from a 4 degree spot to a 50 degree flood by a simple adjustment of the lamp control. Light output is said to be greater than average photo-light of equal wattage, and its adaptability for color work is unexcelled.

"The Baby Keg-Lite" weighs but 25 pounds, portable, and easily transported. Rugged extension stand permits elevating light to an extent of 8½ feet. "Baby Keg-Lites" are now available from Eastman Kodak Stores throughout the nation.

* * *

Victor Diffusers

The Jas. H. Smith & Sons Corp., manufacturers of the internationally known line of Victor lighting equipment, announce a new line of Mellowbeam Light Diffusers. Outstanding feature of these new diffusers is that they are made of the new light carrying material known as "Lucite." These diffusers are available for all models of Victor Lighting Units.

It is said the Mellowbeam diffuser is particularly valuable in color pho-

tography as it does not change the color of the light.

* * *

Filters & Mounts

Lafayette Camera Corporation, New York, are putting on the market a new filter mount and a wide variety of optical glass filters. Mounts are available in twelve sizes to fit all lens diameters from 23 to 42 mm.

The filters available for each are in the popular varieties including light yellow (K1), light green (X1), medium green (X2) and red (A). Important feature of the mount, according to Lafayette, is that when clamping ring is screwed into place the inside diameter of mount is not reduced.

* * *

Indoor Movie Guide

A new Cine-Kodak Indoor Exposure Guide, especially valuable for filmers using Photo floods in Kodaflectors, is announced by Eastman. One dial setting instantly indicates correct exposure for 8 mm Cine-Kodak Pan, 16 mm Cine-Kodak Safety Pan, 16 mm Cine-Kodak Super-X, 16 mm Cine-Kodak Super-XX and Type A Kodachrome with dark, average or light subjects.

The guide covers lighting set-ups using two, three or four Photofloods, Nos. 1 or 2, at light-to-subject distances from 2½ to 21 feet.

* * *

New Spotlights

Two new spotlights, the Britelite No. 519 and Britelite No. 535, are announced for all classes of photographers. To the amateur they offer a 500 watt spotlight of great power, fully corrected for color and with nearly a score of other features.

No. 519 has an 18″ spot and No. 535 a 12-inch spot on their narrow beams. For wide beam both have a 10-foot spot. While both are light in weight they are sturdily constructed. Other features are pre-focus sockets with a wide range of filaments available.

* * *

Dual Filter Holders

Dual Snap Filter Holders, permitting filters to be inserted or released by the mere snap of a retaining spring, are being offered as a new product by Harrison and Harrison, of Hollywood. Similarly, the holder is readily attached to the camera lens barrel, retains a firm grip until released.

Bright Dural bands now encircle

Willoughbys
MOVIE CAMERA HEADQUARTERS
110 WEST 32ND ST. N.Y.

SALE!

USED MOVIE LENSES AND PROJECTORS

Here is your opportunity to get a real bargain. Each article is guaranteed, and subject to prior sale.

MOVIE LENSES

15mm. F2.7 Wollensak Fixed Focus Standard 16mm. mount	E.N.	27.50	18.50
15mm. F2.7 Kodak Anastigmat Fixed Focus Cine K	E.N.	45.00	27.50
2″ F3.5 Kodak Anastigmat Focusing for Magazine Kodak	E.N.	45.00	30.00
3″ F4.5 Kodak Anastigmat Focusing for Magazine Kodak	E.N.	45.00	30.00
3″ F4.5 Kodak Anastigmat Focusing for Cine K	E.N.	45.00	30.00
4″ F2.7 Kodak Anastigmat Focusing for Cine Special	E.N.	75.00	52.50
3″ F4 Wollensak Focusing Standard 16mm. mount	E.N.	50.00	34.50
4″ F4.5 Wollensak Focusing Standard 16mm. mount	E.N.	57.50	38.50
3¾″ F3.3 Wollensak Focusing Standard 16mm. mount	E.N.	50.00	34.50
2″ F3.5 Wollensak Focusing Standard 16mm. mount	E.N.	35.00	23.00
3¾″ F3.5 Wollensak Focusing Standard 16mm. mount	Good	50.00	25.00
95mm. F3.5 Bausch & Lomb Focusing Standard 16mm. mount	E.N.	95.00	32.50
2″ F1.9 Dallmeyer Lens in barrel	Good	60.00	35.00
1½″ F1.5 Dallmeyer Lens Focusing Standard 16mm. mount	Good	75.00	37.50
20mm. F3.5 Dallmeyer Lens Fixed Focus Standard 16mm. mount	Good	25.00	12.50
1″ F1.9 Dallmeyer Lens Focusing Standard 16mm. mount	Fair	50.00	15.00
1″F1.8 Wirgin Lens Focusing Standard 16mm. mount	E.N.	50.00	25.00
1″ F3.5 Wollensak Fixed Focus Standard 16mm. mount	Good	20.00	10.00
1″ F3.5 Cooke Fixed Focus Standard 16mm. mount	Fair	25.00	10.00
1⅜″ F2 Kino Plasmat in barrel	Fair	60.00	27.50
1″ F1.5 Wollensak Focusing Standard 16mm. mount	Good	55.00	27.50
1″ F1.5 Wollensak Focusing Standard 16mm. mount	E.N.	55.00	34.50
3″ F4.5 Luxor Focusing Standard 16mm. mount	Good	45.00	20.00
2″ F2.9 Trioplan Hugo Meyer Focusing Standard 16mm. mount	Good	60.00	30.00
6″ F4.5 Dallmeyer Focusing for 35mm. DeVry	Fair	90.00	25.00
1″ F1.9 Bausch & Lomb Anastigmat Standard 16mm. mount	Fair	60.00	20.00

16mm. PROJECTORS

Bell & Howell Model S, 500 watt bulb	E.N.	125.00	85.50
Bell & Howell Model 57G, 200 watt bulb	Good	190.00	42.50
Bell & Howell Model 57G, 200 watt bulb	Fair	190.00	39.50
Bell & Howell Model 57GG, 250 watt bulb	Good	240.00	47.50
Bell & Howell Model 57GG, 375 watt bulb	Good	260.00	69.50
Bell & Howell Model JS, 400 watt bulb	E.N.	252.00	89.50
Bell & Howell Model JJ, 500 watt bulb	Good	252.00	125.00

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NEW REVERSAL AND TITLE INSTRUCTIONS

MOST COMPLETE EVER OFFERED, SENT FREE with Film Orders. Otherwise 15c each. If You Have NOT Received your copy, please send correct address.

SUPER CINEPAN REVERSAL
Weston 24-16 Anti-Halo

25 ft. Double 8 .....$1.20
100 ft. Double 8 .....$3.90
25 ft. St. 8 .....$ .75
100 ft. St. 8 .....$2.20
100 ft. 16mm. $3.50

CINEPAN REVERSAL
Weston 12-8 Anti-Halo

25 ft. Double 8 .....$1.10
100 ft. Double 8 .....$3.75
25 ft. St. 8 .....$ .65
100 ft. St. 8 .....$2.10
100 ft. 16mm. $3.25

CINECHROME REVERSAL
Weston 8-2 Anti-Halo

25 ft. Double 8 .....$ .75
100 ft. Double 8 .....$1.95
25 ft. St. 8 .....$ .50
100 ft. St. 8 .....$1.35
100 ft. 16mm. $1.75

New Super Cinepan, Cinepan and Cinechrome are factory perforated, will NOT jitter in any camera. Fully daylight Loading when Spooled. Darkroom loading. NOT Scored. No Processing.

SUPER PANCHRO REVERSAL
Weston 24-16 Anti-Halo

25 ft. Double 8 .....$1.25
100 ft. Double 8 .....$3.95
25 ft. St. 8 .....$ .80
100 ft. St. 8 .....$2.25
100 ft. 16mm. $3.75

NOT Scored. Reperforated, NOT recommended for Keystone or Stewart Warner 8mm Cameras. Otherwise O.K. Darkroom loading. No Processing.

WESTON 8 SEMI-ORTHO REVERSAL
Darkroom Loading—No Processing

25 ft. Double 8 Scored.....$ .50
100 ft. Double 8 Scored.....$1.50
400 ft. Double 8 Scored.....$4.50
25 ft. St. 8 .....$ .30
100 ft. St. 8 .....$1.00
400 ft. St. 8 .....$2.75
100 ft. 16mm.....$1.15
400 ft. 16mm. $4.00

Clear, Lavender, Amber, Blue, Yellow. Tinted Base NOT Scored, but Reperforated. NOT recommended for Keystone and Stewart-Warner 8mm Cameras. Any Film Notched Upon Request. With Spliced SUPER-SAFE Daylight Leaders, 10c per St. 8 roll; 15c per Double 8 roll; 25c per 16mm. roll, Extra.

SUPER SAFE INTENSE BLACK LEADER
For Daylight Loading Films

	Double 8	St. 8	16mm.
25 ft.	$ .50	$ .35	$ .50
50 ft.	$1.00	$ .65	$1.00
100 ft.	$1.75	$1.00	$1.75

CINE-KODAK POSITIVE TITLE FILM
Darkroom Loading—No Processing

25 ft. Double 8—Not Scored .....$ .50
100 ft. Double 8—Not Scored.....$1.45
25 ft. Straight 8 .....$ .30
100 ft. Straight 8 .....$ .95
100 ft. 16mm. $1.10
25 ft. 35mm. Safety $1.00
100 ft. 35mm. Safety $3.00

Clear, Purplehaze, Yellow, Red, Amber, Blue. Also Lavender, and Salmon Pink Not Kodak make.

CAMERA SPOOLS WITH CANS
Double 8 .....40c—Straight 8 .....35c
Univex 8 .....20c—St. 8 Filmo 50c
100 ft. 16mm.....65c—50 ft. 16mm.....35c
Fit All Cameras. Unlimited Quantities.
Extra Cans, 100 ft. and 50 ft. 16mm. 10c
Extra Cans, Double and Straight 8.....5c

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PRECISION PERFORATING 16mm. FILM
For Use in 8mm. Cameras

100 ft. ..$1.75 — 50 ft. ..$1.00 — 400 ft. ..$5.00

Reperforated Film NOT Recommended for Keystone or Stewart-Warner 8mm Cameras.

PHOTOFADE DYES, per bottle $1.00
WIPE-OFF TAPE, Waterproof, roll.....$ .60
CINETINTS, set of 6 Colors.....$3.00
DuPONT VISCOSE SPONGES, each .....$ .35
BACK ISSUES HOME MOVIES, each .....$ .15
FILM PERFORATOR, special $65.00
CINE-KODAK 8, F:2.7 Special $36.00
KEYSTONE K-8, F:2.7 Special.....$28.00
KODASCOPE, Model 50, 300 Watt $34.50
AMPROSOUND, Auditorium Model.....$350.00

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INDIANAPOLIS, INDIANA
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the deluxe line of Harrison filters to protect them against chipped edges and facilitate handling. The combination of Dual-Snap Holders and Dural Bound Filters is available for all cameras, still and movie. A sunshade is also available to round out this new Harrison line.

* * *

New Musical Film

"A Musical Message From Hollywood," a sparkling sound film just released by Garrison Film Distrs., Inc. 1600 Broadway, New York, introduces a new popular song, "Mr. Roosevelt, Won't You Please Run Again?" It was recently previewed with acclaim at the Young Democrats Convention in Pittsburgh, according to this distributor. Prints are available for immediate unrestricted outright sale.

* * *

New Exposure Meter

Following a series of exacting tests, the Durex Manufacturing Co., New York, announce their Durex Exposure Meter.

It is of the extinction type, designed in one unit for both still and cine cameras. Light intensity is registered on a scale made of translucent material encased in ground glass. The meter is made of durable black plastic and the case is of blue Tenite.

* * *

Improved Tripods

Latest improvement on Thalhammer Tripods is announced to be "Sure-Foot" points. These are large studded rubber pads which are guaranteed to tenaciously grip smoothest indoor surface, no matter how great the sperad of the tripod legs.

For outdoor use double pointed spurs may be flipped into position to take hold at any angle. This arrangement, now standard with all Thalhammer models including the new Thrifty-10, eliminates fumbling and reversing of tripod legs.

* * *

Titling Instructor

Jacob Stein, New York, announces that there is available a new folder of all types of titling tricks to be given away free with the Stein "A to "Z" Movie Titling Outfit. It is an easy instructor on making zooms, flip-flops, fades and other unusual and professional effects.

The folder also contains charts on developing, distances for lens placement, screen projection charts, etc.

New Weston Meter

Trade-named "Weston Master" is the new Model 715 photo-electric exposure meter announced by the Weston Electrical Instrument Co., Newark, N. J.

The reported extreme sensitivity of the new meter provides accurate exposure setting even in light down to 1/10 candle per square foot. Its readability is another feature. It is provided with separate, automatically changing "high light" and "low light" scales; has a more selective and sharply directional viewing angle for high brightness as for cine and color work and an increased number of exposure values.

Calculator dial on the Master, with bold legible figures, is of new design, providing speed rating of 0.3 to 800 Weston.

The photo-electric cell is hermetically sealed in a moisture proof housing.

* * *

Xmas Gifts Ideas

The finest gift any amateur could receive at Christmas time would be some article of additional cine equipment. With this thought in mind Craig Editing Equipment is being featured by dealers everywhere as logical holiday purchases, pointing out the attractive features of the Craig Projecto-Editor, the clean permanent splicemaking qualities of Craig Splicers, and the timeliness of other Craig editing accessories, according to the manufacturer.

Particular interest is manifest in the Craig Projector-Editor for 8mm films which was recently introduced following the tremendous success of the 16mm model.

The Craig Projector-Editor is perhaps the finest editing device for 8mm and 16mm films on the market at this time. It projects the film image in motion through a special intermitten movement onto a ground glass screen, practically eliminating eyestrain in the film viewing operation.

FREE

• For ideas or suggestions of what the average amateur can shoot, and which we print, we will give either a 100 ft. 16mm or a 50 ft. 8mm silent subject selected from the catalog of any Library or Producer advertiser in HOME MOVIES magazine.

Many ideas do not make feature length continuity articles. For these briefer suggestions and ideas we will give you any library subject you select as offered above. For ideas that can be converted into a Feature Scenario Article we will give two rolls of Panchromatic Film. Address your suggestions to BACKYARD MOVIES, care of HOME MOVIES, 6060 Sunset Blvd., Hollywood, Calif.

Screen Booklet

The Dalite Screen Co., Chicago, Ill., announce their new informative booklet on projection screens is now available to amateurs interested in data on various types of home movie screens. Copy is free to any amateur for the asking.

100 Ft. Dbl. Capacity

The Bolex 8mm Cine Camera is the only 8mm camera that permits use of 100 ft. spools of double 8mm film, according to the American Bolex Co., New York City, distributors of this popular camera. This gives the amateur 200 feet of 8mm film when the roll is processed and is a distinct advantage where extensive shooting is to be done such as at football games and etc., where the stop to change spools might result in loss of valuable shots.

This camera will also accommodate regular 25 and 50 foot spools of double 8mm film.

Cine Workshop . . . .

• *Continued from Page 459*

or put in place on the viewer.

The small lamp is placed immediately beneath the aperture and is controlled by switch at side of the box. A small square of tissue paper glued over the aperture provides sufficient diffusion of light.

—*Milton H. Nelson.*

The Reader Speaks

• *Continued from Page 438*

with almost any scenes in equal Kodachrome footage of Hawaii.—Paul B. Young, 2115 Aulii Street, Alewa Heights, Honolulu, T. H.

Sirs: Would like to contact some amateur having 16mm films to trade for mineral specimens. Prefer shots of travel, deep sea fishing, hunting in Africa, etc.—F. G. Metro, 927 Hamilton Blvd., Hagerstown, Md.

Dear Sirs:

After returning home from the N.Y. World's Fair, I find there is still a great deal which I overlooked shooting while there. I shot my World's Fair pictures in 8mm Kodachrome. If there is an amateur in a position to film the "World of Tomorrow" in Kodachrome for me in exchange for anything they might want filmed in this locality, I would like to communicate with them.—Leroy Pratt, 733 East Jefferson St., Washington, Iowa.



L. R. Evans, Jr.

They're BROTHERS *of course*
Yet each is an Individual



PANCHRO SUPER REVERSAL

•

MICROGRAN

•

ORTHO REVERSAL

GEVAERT CINE REVERSAL FILMS are like that—they all share the same family characteristics of sufficient speed, correct color sensitivity, wide latitude, fine graininess—yet the three types differ among themselves in the combination of these family characteristics to suit the particular needs of different types of filming. We suggest you give the Gevaert film family a trial. Each type will assist you to the utmost in your camera technique. You will like the professional appearance these films exhibit—brilliant, theatre quality movies.

Supplied in 16 mm., 9.5 mm. and double 8 mm. widths. Packed in 100 ft., 50 ft., 30 ft. and 25 ft. lengths (9.5 mm. is only supplied in 30 ft. lengths, 3 rolls to a tin). All films are processed without any additional charge, return postage prepaid. Gevaert processing stations located all over the U.S.A., Canada, Central and South America, Europe and Asia insure prompt service.

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TROUBLE
IN DIM LIGHT?



SEE THE G-E
EXPOSURE METER

YOU can accurately measure your exposure in those dimly-lighted spots where you have seen the possibilities of unusual shots. And extra sensitivity is just one of the advantages you get in the General Electric exposure meter; for sensitivity is combined with a wide working range so that you get correct exposure in bright sunlight or in poorly lighted interiors. There's the directional hood, too, that excludes stray light and assures you that each exposure reading is free from errors that mean poor negatives. The G-E exposure meter has *all* these better-picture features.

But don't stop there. Ask your dealer how you can use the General Electric exposure meter to determine the correct time for making your own enlargements and how to measure the transmission factor of negatives to improve your contact prints. Write for descriptive literature. General Electric Company, Schenectady, N. Y.

GENERAL ELECTRIC



General Electric,
Dept. 6J1-201
Schenectady, N. Y.

Send me GED-678, "How to Use the General Electric Exposure Meter—in Dim Light, Medium Light, or Bright Light."

Name.....

Address.....

City.....*State*.....

480-121K

Don't Junk Your Under Or Over-exposed Shots!

• *Continued from Page 446*

that it can be completely submersed. If you have electric refrigeration in your home, you may find the glass tray of the refrigerator o.k. for this purpose or better still, the deep enameled tray-compartments for vegetables and etc., will be even more acceptable. Just be sure that you wash the trays thoroughly with soap and water before and *after* using with the solutions. In addition to the trays and the film rack, you will need several quart or half-gallon bottles for holding the various solutions.

Let us take one of the badly over-exposed scenes which we deleted from a roll of film some time ago, and "give it the works." We'll give it a bath in the compound intensifier solution and bring the image up to as near normal as possible — possibly 100% normal — depending upon the film's present underexposed condition.

The film is wound upon the film rack, and placed in a tray of cold water, and allowed to soak for several minutes. This bath is absolutely necessary in order to completely soften the film emulsion and prepare it so the intensification solution will penetrate the emulsion evenly and leave no streaks or spots. The next step is to transfer the film to the tray of intensifying solution.

The following formula is the only intensifier known that will not change the color of the image on positive or reversal film on projection. It gives proportional intensification and is easily controlled by varying the time of treatment.

Stock Solution No. 1

	Avoirdupois	*Metric*
*Silver Nitrate	2 Ozs.	60.0 grams
Distilled Water to make	32 Ozs.	1.0 liter

*Store in brown bottle.

Stock Solution No. 2

Sodium Sulphite, desiccated, (Eastman Kodak Co.)	2 Ozs.	60.0 grams
Water to make	32 Ozs.	1.0 liter

Stock Solution No. 3

Hypo	3½ Ozs.	105.0 grams
Water to make	32 Ozs.	1.0 liter

Stock Solution No. 4

Sodium Sulphite, desiccated, (Eastman Kodak Co.)	½ Oz.	15.0 grams
Elon	345 grains	24.0 grams
Water to make	96 Ozs.	3.0 liters

Prepare the intensifier for use as follows: Slowly add 1 part of solution No. 2 to 1 part of solution No. 1, shaking or stirring to obtain thorough mixing. The white precipitate which appears is then dissolved by the addition of 1 part of solution No. 3. Allow the resulting solution to stand for a few minutes until clear. Then add, with stirring, 3 parts of solution No. 4. The intensifier is then ready for use and the film should be treated immediately. The degree of intensification obtained will depend upon the time of treatment which should not exceed 25 minutes.

Examine the film closely at frequent intervals to determine when proper de-

Exposure Meter Guide

	Scheiner		Weston and GE	
	Day	Tungsten	Day	Tungsten
AGFA				
Plenachrome	20	18	12	..
Panchromatic	20	..	16	12
Hypan	22	18	24	16
Superpan	23	22	24	16
Super	24	22	32	20
8mm Filmopan	19	18	8	5
Triple-"S" Superpan	..	..	100	64
DUPONT				
Reversal Pan	21	19	16	10
Regular Pan Neg.	20	18	12	8
Superior Pan Neg.	24	21	32	20
Positive	12	..	2	1-6
EASTMAN				
Super X-X Pan	..	..	100	64
Super-X Pan	23	22	24	16
Regular Pan	21	18	16	8
Safety	20	18	12	8
Sound Pan	23	21	24	16
Neg. Pan	25	23	24	16
Positive. (Titling)	16	10	..	6
8mm Pan	18	16	8	5
Kodachrome	18	14*	8	3*
Kodachrome A	18*	21	8*	12
GEVAERT				
Super Reversal	23	21	24	16
Panchro	20	18	12	8
Ortho	21	17	16	6
GENERA				
Super Pan	23	21	24	16
Panchromatic	20	18	12	8
Movetone Semi-Ortho	20	14	12	3
Semi-Ortho	18	12	8	2
KIN O LUX				
No. 1	16	..	6	..
No. 2	18	16	12	..
No. 3	26	24	50	40
PELLEX				
Super	26	25	50	40
Pan	20	18	12	8
Ortho	18	14	8	3
Super 8mm	25	24	40	32
Ortho 8mm	17	12	6	2
HOLLYWOOD				
S. S. Pan	26	25	50	40
Pan	21	20	16	12
Semi-Ortho	18	12	8	2

gree of intensification has been reached, then remove the film from the solution and immerse it for at least two minutes with agitation in a plain 30% hypo solution. Follow this with a thorough washing in cold water, either running or changed at frequent intervals. Do not allow a stream of water to play on the film at any time as this will damage the emulsion. After the film has been thoroughly washed subject it to drying by wiping off, with a chamois or viscose sponge, all excess water. Suspend the rack of film where a flow of air will complete the drying process.

Of course, you'll want to treat those under-exposed shots, too, and this can be done just as easily as salvaging those over-exposed. "Farmer's Reducer" is the best known and most successful of all solutions for this purpose. The formula should be prepared immediately before using as it decomposes rapidly after mixing together the "A" and "B" solutions.

Farmer's Reducer

Solution "A"

	Avoirdupois	*Metric*
Water	1 Oz.	32.0 cc
Potassium Ferricyanide	15 grains	1.0 gram

Solution "B"

Water	32 Ozs.	1.0 liter
Hypo	1 Oz.	30.0 grams

Prepare the film in the same manner as described in the intensification treatment by subjecting to a thorough soaking in cold water. As soon as the film has soaked sufficiently, pour solution "B" into the second tray, then add solution "A", mixing the two together quickly by stirring. Immerse film at once. Inspect the film at intervals, and when it has been reduced sufficiently, remove it from the solution and wash it thoroughly before drying. The mixed formula will of course have to be destroyed, as it cannot be stored successfully for the reason already stated. However, the one solution will treat more than one strip of film in succession, and will have to be replaced with new solution only as it becomes too weak to readily perform the reduction process.

Rescuing valuable shots from oblivion with these easy simple methods will give you a thrill like finding a dollar bill on the pavement! Once you try it, there'll be a scramble to the attic for all of those bum shots you've trimmed and stored away — for what reason you did not know until now!



F. R. DAVIS

Capture Every Thrilling Moment
with **DU PONT REGULAR PAN**

Because of its sparkling contrast, this 16mm film produces a really brilliant movie. Shadow detail stands out. Highlights are sharp and clear.

You'll like the results you get with Regular Pan. The wide latitude corrects for common errors in exposure. Its speed outdoors fits the range of your lens. Regular Pan is sold by leading photographic dealers. The original price includes reversal processing. Try a roll today.

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DU PONT FILM

Puts Sunshine in Your Movies

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Now Increased to 174 Pages, 8½ x 11!

Want to better your movies? Want to develop your own movie films? Make good indoor movies?

Then send for your copy of the complete Fotoshop Almanac Catalog. **Want to buy, give or trade a camera?** Want to know what's new in COLOR CAMERAS, Color printing, materials, and PHOTOGRAPHY IN GENERAL?

Send 25c today for this remarkable Almanac Catalog, written and compiled by practical men for the amateur and professional photographer. It contains a complete listing, with descriptions and illustrations of all available equipment of proven value. **We will credit the 25c towards the purchase of merchandise amounting to $2.00, or more.** Thus, the book can be yours FREE! If unsatisfactory, return it after 15 days for refund.

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Enclosed is 25c (coin or stamps). Please send me the New Fotoshop Almanac Catalog. The 25c will be credited towards any purchase of $2.00, or more.

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Color Movies successfully taken with

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KINO-HYPAR LENSES
f:2.7 and f:3

on Kadachrome, Dufaycalor and ather calar films.
The high chramatic correction af these lenses will yield results which will be a revelation ta you and yaur friends.
Clear-cut images, undistarted, af micrascapic definitian and wanderful, crisp brilliance.
Focal lengths 15 mm ta 100 mm—can be fitted in suitable focusing mounts to Amateur and Prafessional Movie Cameras.

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A BOON ta 16 mm. Mavie Camera users — eliminates PARALLAX between finder and lens — pravides full-size graund-glass image magnified 10 times.
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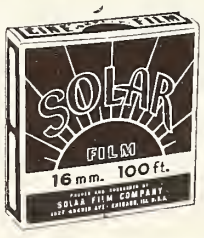
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Solar "Super" Outdoor



- Ortho
- Non-Halation
- Weston 12
- Made in U.S.A.

Positively Unequalled at these Prices

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Records Provide Sound, Plot, For Home Movies

• *Continued from Page 451*

Now before you can make these shots, it will be necessary for you to know how much footage will be required for each and this will depend entirely upon the number of seconds the corresponding stanza of the song is played by the record. Therefore, it is necessary to play the record and time the stanzas. The Decca record of the "Mandolin" song was timed by the writer and a portion of the timing notes are given here as an example:

Musical interlude—6 Seconds.

1 "Beedle ee um bum bum, beedle ee um bum,
2 Here comes the man with the mandolin"—6 Seconds.
3 "Beedle ee um bum bum, beedle ee um bum,
4 He'll cheer you up 'til your ship comes in."—6 Seconds.
5 "Lovable old fellow, playing an old tune"—3 Seconds.
6 "He comes around every afternoon,"—3 Seconds.
7 "Raggedy old minstrel wearing a big grin"—3½ Seconds.
8 "You'll love the man with the mandolin"—3½ Seconds.
9 "All the kids foller;"—1½ Seconds.
10 "All the kids holler to the windows above"—4 Seconds.
"Mama throw a nickel and the man'll pick a little tune we love"—7 Seconds.
11 "Beedle ee um bum bum, beedle ee um bum,
12 Open your heart, let the music in,"—6 Seconds.
13 "Beedle ee um bum bum, beedle ee um bum,
14 There goes the man with the mandolin!"—6 Seconds.

Musical interlude—32 Seconds.

The record playing time of each line above is indicated in seconds and this is the length of time your corresponding scene should appear on the screen. Lines one and two, for example, will require a total of six seconds or 96 frames of film. Of course, you are not going to attempt to shoot the action in just exactly 96 frames. You'll *cut* your film down to this length at your editing board. But it is necessary to film your action as close to the respective line or stanza requirements as possible so that in editing you won't have to cut your film too soon or too late. In editing, all you will need to do is figure the number of frames required to fit the music, according to the number of seconds each line or stanza is played, and cut and splice your film accordingly.

If you have any means for accurately measuring film in number of frames, either in your camera or a separate "Veeder" counter on your editing board, you can make a master film for measuring all scenes and at the same time provide a means for accurately synchronizing your projector with the record. Take an old discarded film—100 foot 16mm or 50 foot 8mm—for this purpose. You probably have this much footage in old discarded film which you can splice together.

After making up your shooting script of the song, showing the number of seconds each line or stanza is played and which represent the number of

Movie of Month

• Each month the Editors of HOME MOVIES select the best picture sent in for analysis and designate it "The Movie of the Month." This movie is given a detailed review and a special leader is awarded the maker.

This award does not affect the eligibility of such films for entry in the annual HOME MOVIES CONTEST. They are automatically entered for re-judging with those films submitted especially for the annual contest. Films awarded the honor of MOVIE OF THE MONTH to-date are:

DECEMBER: "Youth," produced by A. O. Jensen, Seattle, Wash. An 8mm picture 400 ft. in length.

JANUARY: "Destiny," produced by J. Frederick Morrison, of Long Beach, Calif. A 16mm picture 800 ft. in length.

FEBRUARY: "Insomniac," produced by M. R. Armstrong, Los Angeles, Calif. An 8mm picture 200 ft. in length.

MARCH: "Today We Die," produced by John Wentworth. A 16mm picture approximately 400 ft. long with musical accompaniment.

APRIL: "Chicagoland," produced by Theodore Shaw, Chicago, a 16mm picture, approximately 400 ft. long.

MAY: "Africa," produced by Mrs. Albert Heekin, Cincinnati, 16mm picture approximately 900 ft. long.

JUNE: "Alaska Cyclorama," produced by R. C. Denny, Fresno, Calif. 16mm picture approximately 800 ft.

JULY: "Behind the Dial," produced by Robert C. Orr, Mt. Kisco, N. Y. 16mm. picture approximately 400 ft.

AUGUST: "New England Holiday" produced by Albert Watts, Brooklyn, N. Y. 8mm. Kodachrome picture, 800 ft.

SEPTEMBER: "Within the Garden Gates" produced by Murray Beliz, Sacramento, Calif. A 200 ft. 8mm Kodachrome film.

OCTOBER: "Hummingbirds" filmed by Richard L. Cassell, D.D.S., Los Angeles, Calif. A 16mm Kodachrome film, 400 feet in length.

NOVEMBER: "Esquire's Escapade," produced by Clarence M. Aldrich, Long Beach, Calif. A 16mm picture 800 feet in length.

seconds each scene will appear on the screen, measure off, on the master film, the number of frames required for each scene, and punch a hole in the middle of the last frame. For example, in the breakdown of the "Mandolin" record already referred to, the opening musical prelude consumes 6 seconds. This would be the equivalent of 96 frames of film. Therefore, punch a hole in the 96th frame following the starting mark. Thereafter, measure the required number of frames for each successive line or stanza of the music and punch holes in the film until the entire musical-scenario has been measured. If a frame measuring device is not available, you can measure your film with an ordinary ruler, keeping in mind there are 40 frames to one foot of 16mm film and 80 frames to one foot of 8mm film.

In editing your film, use the measuring film as your guide in cutting each scene. Lay it on your editing board and fit the film scenes to correspond with the segments of measuring film between the punched holes. Be sure to allow for trimming of film during splicing.

After your film has been completely cut and edited, use the measuring film to adjust your projector so that it will be in synchronization with the turntable or phonograph that is to play the record. First, make sure of the phonograph turntable speed. It should be timed accurately at 78 R.P.M. Your film is now cut to project for a period of time equivalent to the playing of the phonograph record. In order to adjust your projector so the film will pass through it at a corresponding speed, project the measuring film and check the time it takes the various holes in the film to pass the projector gate. If it takes seven seconds for a six second segment to pass the film gate, speed up your projector and check the next segment. If the six second segment passes through the projector in four or five seconds, adjust the rheostat to slow down the projector.

When you believe you have your projector accurately timed, run the measuring film through the projector again, this time while playing the record. Thread your projector with the measuring film, placing the starting mark in the film gate at the frame aperature. Then, starting your phonograph or turntable with the record on it, project the measuring film and check the change in scenes by the flash of the holes in the film on the screen, with the lines of the music as it is played by the phonograph.

With the "Mandolin" record, the second hole in the corresponding measuring film should pass the projector gate on the last note of the six sec-



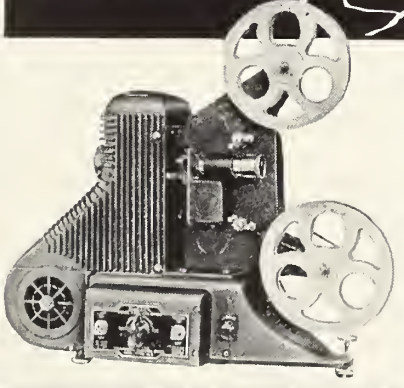
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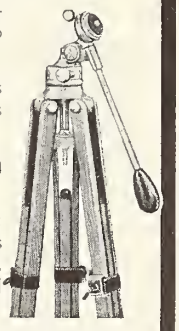
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ond musical prelude; the third hole, on the last note or the word "mandolin" of line 2, and so on. If any adjustments are necessary they should be made on the master film; but if timing and measuring have been accurately done, no adjustments should be required, once the turntable and projector speeds have been synchronized.

There is nothing at all complicated about this procedure and it affords perhaps the easiest means for the average amateur movie maker to add sound to his movies. There are hundreds of phonograph records adaptable to this idea which would require no more than a four minute reel of film to illustrate. Very often, you can select two records of similar theme which can be used together, alternating the playing of each on a double turntable.

Next month, we shall tell you more about adding sound to your present films through the medium of commercial or home made recordings.

• Title Troubles •

If you have any questions about titles or how to make them, Mr. Cushman will be glad to answer them for you. You may address him in care of this magazine, or direct to his home address, 3425 Witmer Parkway, Des Moines, Iowa. Remember to include developing data, lights used, kind of film, etc., as well as a self-addressed stamped envelope for your reply.

Q. The sample of film I enclose seems to have dark spots every so often for which I cannot account, looking like uneven development. I have been very careful in my development but get the same results each time.—C. S. Baltimore, Md.

A. Examination of the film shows that the uneven density you speak of is due to light fogging somewhere in your procedure. If the film were unevenly developed, the edge of the film would still remain clear, since during exposure no light gets to the edge.

However, on your film there are places where the entire edge and part of the picture area of the film are quite black. Closer inspection reveals these black portions at regular intervals, and this would indicate the light fogging occurred while the film was wound on the spool. No doubt you load and unload the camera in bright light, and if the spool is the least bit warped, a stray beam of light can penetrate even to the core in a split second. Wind your spool, load and unload it, in the safety of a dark room.

Q. I am very fond of the new, modern air-brushed backgrounds, but having no air-brush equipment, I am wondering if there is any substitute that can be used.—B. A. M., Victoria, B. C.

A. One method which has been used is to make paper cylinders, cones, and other shapes, place them on a white card, light them so that they cast a shadow, then photograph the set-up with a still camera. Without winding the film, make one or more additional exposures of another similar set-up on the same negative. This gives a fair imitation of air-brush work, and when used as a title background is quite acceptable.

Another method is to place a sheet of enlarging or other photographic paper under a white light, say three feet from a ten watt light (if enlarging paper). Onto this paper place two or three designs cut from opaque paper or other non-transparent material. Turn on the light for a second or two, re-arrange the designs on the paper, turn on the light again, and so on for three or four changes. Develop until the image is visible, then fix and dry. An image thus made is quite light and the background will be best suited for direct positive work. If reversal film is used, a photostat of the background should be made.

You can obtain some success by using a fine insecticide sprayer filled with colored or black ink, but this spray is hard to control in volume as well as direction.

Q. In making double-exposed backgrounds (title and scene) my black paper background seems to show, causing an unnatural greyness to the scene. Can this be eliminated?—Y. C. K., Austin, Texas.

A. If your paper photographs grey, then it can't be very black. Use a very flat black paper only, and be sure your lights or illumination do not reflect from it. You did not say what type of letters you use, but if you use the wooden or metal kind, place them on a piece of deep pile cotton velvet. This material absorbs practically all the light, and you will have no more trouble.

Q. I want to make some double exposure titles with moving backgrounds on Kodachrome. My title letters are white. What color background should I use for the title letters and should I photograph the title or the background first? R. L., Alhambra, Calif.

A. Follow the same procedure as you would for black and white film and shoot your lettered title with a black background. Contrary to the opinion of some, the color emulsion will be unaffected by exposure to the black background. As far as we know, it makes no difference in the results whether you shoot the background or the lettered title first.

Q. I recently learned that improperly exposed shots on black and white film could be normalized by "reducing" or "intensifying" with certain photographic chemicals. Can you tell me if these same processes can also be applied to correct some Kodachrome titles I underexposed? J. H., Baton Rouge, La.

A. No, unfortunately there is no method by which you can reduce or intensify Kodachrome film. You see, in processing Kodachrome, unlike ortho or pan films, the silver emulsion is completely removed and only the dye images remain. Reducing and intensifying processes are effective only on silver emulsions.

Q. I have often seen titles that, begin with a spinning motion, coming slowly to a stop with the title upright. How can I do this?—J. H., Denver, Colo.

A. If you have either an electric fan or a phonograph, you can make the same kind of titles. Mount a square of cardboard over the fan blades or over the phonograph turntable. This is your title board. Place your title card on this board so that it si exactly in the center. With your camera upside down, film the regular amount of readable footage with the title stationary. Then start fan or phonograph turntable and film a few frames of it rotating. When processed, turn end for end.

Q. I have tried several times (and wasted lots of film) to film a title on the car door. I show a shot of the car coming down the road and stopping directly in front of the camera. It seems impossible to get the car stopped at exactly the right spot so that the title is well centered. Can you suggest a more sure way? C. D. K., Keokuk, Iowa.

A. Yes. If you are using a 16mm camera, hold the camera upside down and shoot the title. After sufficient time has passed to read the title, back the car up, following it with the camera. When processed, this film can now be turned end for end and your illusion will be complete. (Remember to have your driver keep his eyes forward as he backs up, otherwise he will appear to be looking backward as the car apparently goes forward.) This is not as easy to do with an 8mm camera, nor will the results be as good. Since a scene shot with an 8mm camera must be reversed when turned end for end, all the lettering will be reversed left to right. For this reason you would have to reverse the wording in your title—in this case on the car door—in order for it to be legible on the screen.

EXPOSURES
For Title Making

Recent tests with typewriter-type titlers indicate the following exposures will result in good sharp titles providing lettering of title card is sharp and new photoflood lamps are used:

Two No. 1 Photofloods 10 In. from title cards—F 11
2 No. 1 Photofloods 12 In. from title card—F 8
2 No. 1 Photofloods 14 In. from title card—F 5.6

NOTE: As voltage variations may affect the brilliancy of your light source, we suggest that you first shoot "test" strips of these exposures to insure desired contrast.

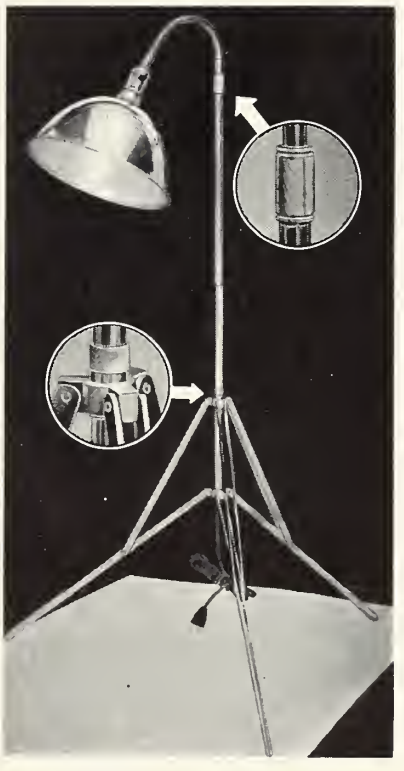
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ADDRESS INQUIRIES TO DESK 38

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I've Got a Problem

• *Continued from Page 440*

will naturally undertake shooting indoor scenes and others under more or less unfavorable lighting conditions. It is then you may find the electric exposure meter an advantage as it will give you more distinct readings under adverse light conditions than you may possibly obtain from your extinction type meter.

Scene Footage (Robert Young, Honolulu, Hawaii.)

I am planning to shoot a brief scenario—my first, in fact—and would like your opinion as to how much footage I should allow for various scenes such as long shots, closeups, etc.

Scene footage depends entirely upon the action being filmed. By no means should you be "tight" with your film while shooting. It is best to shoot a little too much than too little and then you can trim excess footage at your editing board. Our advice would be not to worry about footage while shooting but to give this point special attention when editing.

Good Editing Makes 'Em "Box Office" . . !

• *Continued from Page 450*

did, the natural desert growth, at once conveyed the feeling that the train was traveling west.

It is no longer necessary to show step-by-step shots of incidental action such as that of characters leaving a train and proceeding to their destination. Movie audiences have been educated to think ahead or at least along with the story as it unfolds on the screen, and any unnecessary footage in the way of superfluous shots is sensed immediately.

Most amateur filmers requesting the professional's advice on film editing today, have come to realize, from observing theatrical movies, that an interesting amateur movie must possess like qualities. The serious amateur now recognizes the difference between a home movie consisting of a series of scenes spliced together in much the same order as they came from the processors, and one pieced together with a little forethought and judicious use of the scissors.

I shall attempt to give here the fundamentals for cutting and editing home movie films that will screen with more than passing interest. Properly done, the editing of amateur films should be a leisurely task. We should consider all of the shots, on the one or more rolls of film we are about to edit, no more than raw material. The cutting is the really creative work. We should first go over our film in what we term the "rough cutting" process, cutting away *only* the material considered photographically poor. The *trimming* of the footage of the good shots should be left to the fine-cutting stage of our editing, since it may be necessary to cut in other shots.

Sequences are composed of long, medium, and closeup shots. The primary purpose of the long shot is to establish locale, and should be comparatively lengthy. Tempo should be kept foremost in mind. If the subject filmed is of peaceful nature, the scene should be a trifle longer than one of action. If the subject is full of action, such as in a sequence showing a police squad enroute to a gangster fight, the shots should be short to build up the feeling of urgency. Remember, too, that shots of moving objects can be cut considerably shorter than those in which there is no movement, because the human eye observes movement more readily than it does a static scene. When going from a long shot to a medium shot or closeup, be sure that the scenes are cut so that action matches correctly. For example, don't cut from a medium shot of a burglar attempting to open a safe, to a closeup of him as he closes the safe after taking the loot. Follow with a closeup of the hands turning the dial, the momentary expression of the hands as the tumbler falls into place, and the slow opening of the safe door. Cutting, in this manner, creates suspense.

Of course, if you omitted making the needed closeup, the only alternative is to cut in a "linking" shot to bridge the gap such as, for instance, a view of a clock, or of the patrolman on the beat walking by, unmindful of the crime, and etc.

Probably the most important angle of film editing which the amateur should master is that of "cross-cutting"—the inter-cutting of two sequences—another medium of creating and maintaining story suspense. To explain the procedure of "cross-cutting"—our hero is in the clutches of gangsters and appears about to be shot. Our heroine is directing the police squad car to the

EXPOSURE TABLES FOR PHOTOFLOOD LAMPS

For Use With Good Reflectors

Photoflood Lamps	Distance Lamps to Subject in Feet	*Diaphragm opening for films with Weston speeds of: 3	5	6	8	12	16	20	40	64
One No. 1 Lamp	3½	...	f2.8	...	f3.5	f4.5	f5.6	f6.3	...	...
	4	...	...	f2.8	...	...	f4.5	f5.6	f8	...
	4½	f1.9	...	...	...	f3.5	...	f4.5	...	...
	5	...	...	...	f2.8	...	...	...	f6.3	f8
	5½	f1.5	f1.9	...	...	...	f3.5	...	f5.6	...
	6	...	...	f1.9	...	f2.8	...	f3.5	...	f6.3
	6½	...	...	...	...	...	...	...	f4.5	...
	7	...	f1.5	...	f1.9	...	f2.8	...	...	f5.6
	7½	...	...	f1.5	...	...	...	...	...	...
	8	...	...	...	...	...	...	f2.8	...	f4.5
	8½	...	...	...	...	f1.9	...	...	f3.5	...
	9	...	...	...	f1.5	...	...	...	...	...
	10	...	...	...	...	...	f1.9	...	...	...
	11	...	...	...	...	f1.5	...	f1.9	f2.8	f3.5
Two No. 1's or One No. 2 or One No. R2	3½	f3.5	...	f4.5	f5.6	f6.3	f8	...	...	...
	4	...	f3.5	...	f4.5	...	f6.3	f8	f11	...
	4½	f2.8	...	...	...	f5.6	...	f6.3	...	...
	5	...	...	f3.5	...	f4.5	f5.6	...	...	f11
	5½	...	f2.8	...	f3.5	...	...	f5.6	f8	...
	6	f1.9	...	f2.8	...	...	f4.5	...	...	...
	6½	...	...	...	...	...	...	f4.5	f6.3	f8
	7	...	...	...	f.28	f3.5	...	...	...	...
	8	f1.5	f1.9	...	...	...	f3.5	...	f5.6	f6.3
	8½	...	...	...	...	f2.8	...	...	...	...
	9	...	...	f1.9	...	...	...	f3.5	f4.5	...
	10	...	f1.5	...	f1.9	...	f2.8	...	...	f5.6
	11	...	...	f1.5	...	...	...	f2.8	...	...
	12	...	...	...	...	f1.9	...	...	f3.5	f4.5
	13	...	...	...	f1.5	...	...	...	...	...
	14	...	...	...	...	...	f1.9	...	...	...
	16	...	...	...	...	f1.5	...	f1.9	f2.8	f3.5

Photoflood Lamps	Distance Lamps to Subject in Feet	*Diaphragm opening for films with Weston speeds of: 3	5	6	8	12	16	20	40	64
Three No. 1's or One No. 2 and One No. 1	3½	...	...	f5.6	...	f8	...	f11	...	...
	4	...	f4.5	...	f5.6	...	f8	...	...	f16
	4½	f3.5	...	f4.5	...	f6.3	...	f8	...	...
	5	f2.8	...	...	...	f5.6	...	...	f11	...
	5½	...	f3.5	...	f4.5	...	f6.3	...	...	...
	6	...	...	f3.5	...	...	f5.6	f6.3	...	f11
	6½	...	f2.8	...	f3.5	f4.5	...	f5.6	f8	...
	7½	f1.9	...	f2.8	...	...	f4.5	...	...	...
	8½	...	...	...	f2.8	f3.5	...	f4.5	f6.3	f8
	9½	f1.5	f1.9	...	...	...	f3.5	...	f5.6	...
	10½	...	...	f1.9	...	f2.8	...	f3.5	...	...
	11	...	...	...	...	...	...	...	...	f6.3
	12	...	...	...	...	...	f2.8	...	f4.5	f5.6
	12½	...	f1.5	...	f1.9	...	...	...	...	...
	14	...	...	f1.5	...	...	...	f2.8	...	...
	15	...	...	...	...	f1.9	...	...	f3.5	f4.5
	16	...	...	...	f1.5	...	...	...	...	...
Four No. 1's or Two No. 2's or Two No. R2's or One No. 2 and Two No. 1's or One No. 4	3½	...	f5.6	f6.3	...	...	f11	...	...	...
	4	f4.5	...	f5.6	f6.3	...	...	f11	f16	...
	4½	f3.5	...	...	...	f8	...	...	...	...
	5	...	f4.5	...	f5.6	f6.3	f8	...	...	f16
	5½	...	...	f4.5	...	...	...	f8	f11	...
	6	f2.8	f3.5	...	f4.5	f5.6	f6.3	...	...	...
	6½	...	...	...	...	...	...	f6.3	...	...
	7	...	...	f3.5	...	...	f5.6	...	...	f11
	7½	...	f2.8	...	...	f4.5	...	...	...	...
	8	...	...	...	f3.5	...	...	f5.6	f8	...
	8½	f1.9	...	f2.8	...	...	f4.5	...	...	...
	9½	...	...	...	f2.8	f3.5	...	f4.5	f6.3	...
	10	...	...	...	...	...	...	...	...	f8
	11	f1.5	f1.9	...	...	f2.8	f3.5	...	f5.6	...
	12	...	...	f1.9	...	...	...	f3.5	...	f6.3
	13	...	...	...	...	...	f2.8	...	f4.5	...
	14	...	f1.5	...	f1.9	...	...	...	...	f5.6
	15	...	...	f1.5	...	...	...	f2.8	...	...
	17	...	...	...	...	f1.9	...	...	f3.5	f4.5
	18	...	...	...	f1.5	...	...	...	...	...

*For Weston speeds of popular films, refer to Exposure Meter Guide on another page. (See table of contents.)

This data based on interiors and subjects of medium color.

For light colored subjects and interiors close diaphragm one-half stop.

For dark colored subjects and interiors open diaphragm one-half stop.

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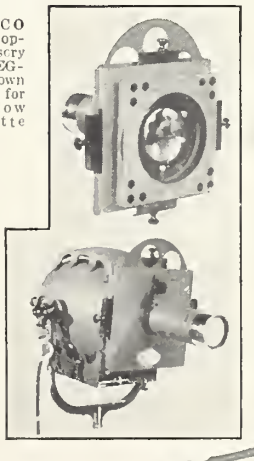
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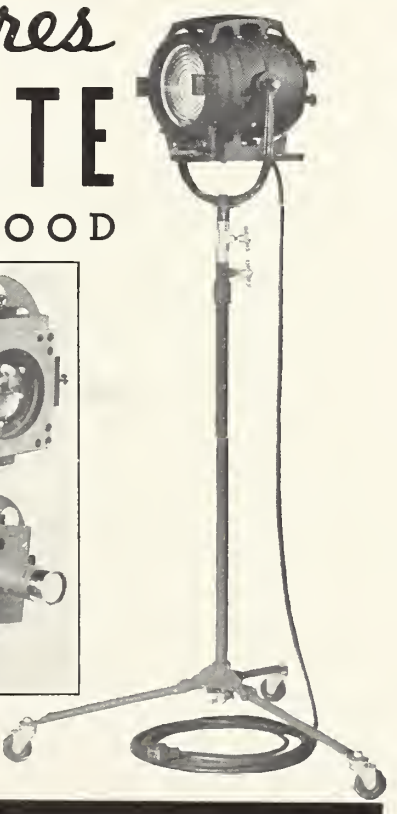
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No. 1 Anti-Halo	1.50	1.50
No. 2 S S Pan Halo	3.50	3.50
No. 3 Pan Halo	3.00	3.00

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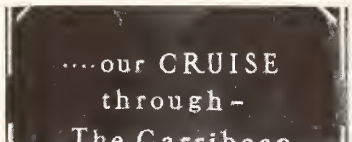
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rescue. The rescuers' approach is indicated by brief shots of the police siren; the police car wheels in motion, and etc., intercut with flashes back to the gangsters' hideout — our hero being manhandled; then the villain's pistol being raised slowly! And then the rescue!

We must remember always, in devising a treatment, never to insert a shot merely because it represents a well photographed scene which we regard highly, or because it represents film bought and paid for with hard earned cash. Unless it definitely furthers the action of the sequence—we should junk it! Remember, we are building a celluloid story, the merits of which rest upon the judicious use of good material. We must not use a single item of material that might weaken the structure, any more than a builder would weaken a bridge through unwise use of poor lumber.

And now, just a final word on editing color movies. The film editor must be on the alert to match, not only the action and camera angles of his sequences, but the *tone* of the color as well, so there will not be too sudden a change in the tone of scenes and sequences when flashed upon the screen —a definite annoyance to any audience. Naturally this places an additional burden upon the color film editor, but it is one which can easily be overcome or at least modified by careful photography.

When pondering this fascinating art of motion picture editing, think of it in terms of writing or telling a story. When we write a letter or a story, the words that flow from our pen and the thoughts we intend them to convey are immediately perceptible to our readers only when our sentences are formed into paragraphs, punctuated with periods, commas, semi-colons, and exclamation points. A motion picture is nothing more than a written story transported to film. The sequences are the paragraphs; the long, medium, and closeup shots, the fades and dissolves, are the punctuation marks.

Let's Make Some Wipe-Offs!

• *Continued from Page 447*

should be made on light weight paper so they will roll easily. If the back side of the title is white, the wipe will appear white, as illustrated. By winding a black sheet of paper with the wipe, the "bar" will be black and therefore not so easily seen. (Just the opposite is true if direct positive titles are made.)

If you don't like either a white "bar" or a black "bar" running across your title, try covering it with your hand and arm. This will give the appearance of your hand wiping off one title and wiping the next one on. Or you might use any long article for this purpose, such as a tree branch, floral design, or any article in keeping with the film.

Another method which is perhaps a bit more complicated but which will give the worker a larger variety of effects is that depicted in Fig. 2. In this wipe a portion of the title is cut away thus revealing the second title. After the first title has been exposed, cut a portion of it away, return it to its exact position, expose one or two frames, cut another strip, and so on. If your camera does not have a single frame release, a little practice will enable you to trip the lever in such a way that only one or two frames are exposed at a time.

It may be found difficult to return the title each time to its exact position. For this reason we suggest that the title be glued to a larger sheet of paper, and this larger sheet glued by one corner or one side to the title easel. This will insure no movement of the title between cuts and will give an excellent wipe.

This method will also allow a variety of wipe designs, the familiar "clock" wipe, (Fig. 3) being one of them. Also the wipe may be cut to start in the center and work outwards in a circular, heart-shaped, diamond-shaped, or other design. It is also easy to start at the top with a wedge-shaped design, cutting from both sides at once, or into both sides at once from the ends. The variations of such wipes are unlimited.

Perhaps a word about the lengths of wipes might be worth while. As a rule, two seconds will be sufficient time for a wipe. Some workers prefer a wipe that will take about half as long, or one second. When filmed at normal speed, a two-second wipe will require 32 frames. Before filming your

• *Continued on Next Page*

CORRECTION

Through a typographical error in the Superior Bulk Film Co's. advertisement appearing in the October issue of Home Movies, the price of 100 foot lengths of bulk film in darkroom loading package was priced at 65c. The correct price is $1.15. Home Movies regrets any inconvenience that may have been caused its readers through this unavoidable error.

wipe, determine before hand just how long you want it to last on the screen, then determine the cuts and frame exposures to correspond to that length of time. A one-second wipe requires 16 frames, a two-second wipe requires 32 frames, and so on.

A smooth wipe is made by cutting, or changing, the title after each frame is exposed. For a two second wipe this means 32 different cuts — or changes. A satisfactory wipe can also be made by exposing two frames at a time. It won't be quite as smooth, perhaps, but it will require only 16 cuts or changes for a two second wipe, thus reducing, by half, the work of making the wipe.

And now you'd probably like to have your final credit title wipe into the first scene of the movie. Yes, we can accomplish that, too, but it will take a little work. First of all, you will have to make an enlargement of the first frame of the film—that is, from the scene which is to wipe on. This enlargement must be made just the size of the field covered in your titler, if smooth results are to be expected. Once this enlargement is made, it is a simple matter to complete the wipe using any of the aforementioned procedures. After the titles and wipe are developed, the film should be spliced onto the main reel, the splice being made within one or two frames after the last wipe is completed. This close cutting will not give your audience time enough to discover that the wipe has been made onto a still enlargement.

Oh! But you want to make a wipe from a title onto an actual scene. All right. If you don't mind doing a little carpenter work, we'll describe how you can do that, too. First of all, set your camera and titler up at right angles to the scene you wish to wipe into. Now just in front of your title board you will have to construct a small wooden track at a 45 degree angle to the title easel. See Fig. 4. Into this track you place a mirror. After the title has been exposed, slide the mirror slowly in front of the title so that the camera lens now records the scene.

Remember that during the wipe you will have to change your focus. Don't focus on the mirror, but on the combined distance from mirror to scene. Remember also that the use of a mirror in this way will reverse the scene from right to left and vice-versa. If you want the action to appear correct —use another mirror.

But you say you don't have two mirrors? Then reverse the lettering on your title, shoot the title in the mirror, and remove the mirror to wipe on the scene (Fig. 5).

And now you say you already have the scene you wish to wipe on and that you wish it to wipe on in action. Also you say you don't want a straight line wipe, the only type the mirror can give, but you want a circular wipe, or other odd design. That description takes more space than we have available here, but in the near future we shall tell you how to do this.

How Would You Light This Scene . . . ?

• *Continued from Page 448*

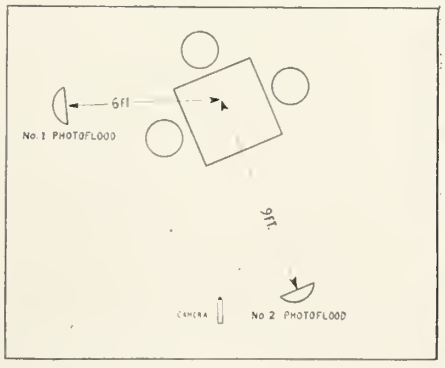
roundings in the room had been darker, more light would have been required to shoot this scene at the same lens opening. Therefore, it is always wise to select a setting, whenever possible, having a fairly light background.

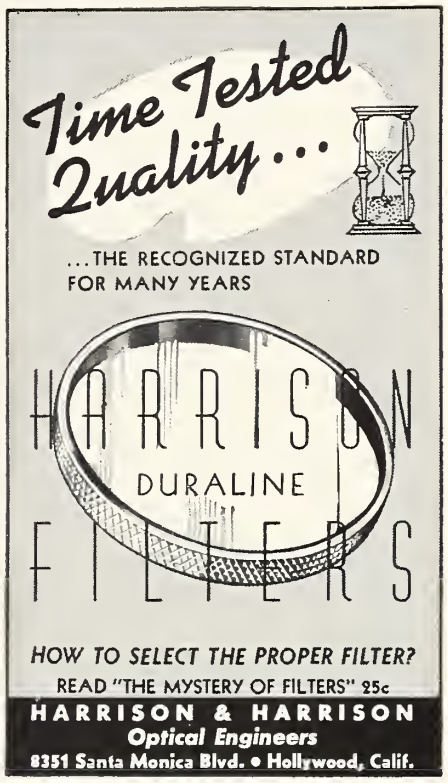
The problem of obtaining proper exposures in indoor cinefilming is rapidly being solved by the new "super" type films having a Weston rating of 64. In the scene described here, the use of such film would enable us to shoot it at a lens stop of between f/6.3 and f/8.

A study of the lighting chart, already referred to, will enable you to obtain good exposures on all indoor shots. From it, you can readily determine correct exposure when using one or more photofloods at a distance of from three to eighteen feet from the subject. With this chart as your guide, and with careful study and analysis of this and the remainder of the series of articles on indoor lighting, your fall and winter indoor shooting should be highly successful.

And now for the dope on the lighting example: Only two lighting units were employed. One, placed on the right of the camera, provided a general flood of front or base lighting. This source was a No. 2 photoflood in a reflector and located about nine feet from the center of the group and mounted seven feet above the floor. This unit alone would have provided a "flat" light, giving little form to the subjects or depth to the scene. Model-

• *Continued on Next Page*





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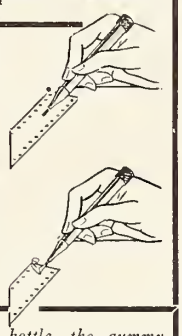
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ing, which overcomes these difficulties, was obtained by placing another lighting unit—a photoflood No. 1—about six feet to the left and slightly in back of the center of action, and about five feet above the floor. Care was taken to shield the lens from any stray light from either of the units. The diagram which appears on this page shows the actual set-up.

Animation — Made To Order For You . . .

• *Continued from Page 454*

Those who wish to shoot regular positive title film can expect good results too—the only difference will be that the black lines and areas in the sketches will be reversed in your developed film, and the area that is now white will be black and the black area will be white. We recommend the use of reversal film, however, as this will give you a regular professional-like animated job.

Each sketch will require an equal number of exposures—four frames each—but you will probably want to fade in with this animated leader so prepare to shoot the first step-sketch accordingly. In order to produce a good mechanical fade, you will undoubtedly have to shoot the fade at regular speed, operating your fading device as required. When full aperture (the established exposure at normal speed) is reached at the completion of the fade-in, shoot a few extra frames. Anything in excess of four frames may be cut out later, if the figure appears to remain inactive too long after full aperture is reached; although an effort should be made to keep the full aperture exposure down to three or four frames in order to prevent cutting film at this point.

Next, set your camera for single frame exposures and adjust your lens setting accordingly. Place sketch No. 2 in your titler, making sure it is accurately lined up with the predetermined centering marks, and expose four frames. Continue this procedure until all of the sketches have been thus photographed. The last should be exposed for several additional frames in order to provide extra film for cutting and splicing.

Now this sequence will not consume more than about forty or forty-five frames of film, including the fade-in, but it will be just long enough to serve the purpose for which it is intended—to add a sparkling introduction to one of your films. After you have made one, you will probably want to make several as leaders for all of your films.

There is still another use to which you can put this series of sketches—making an animated "End" title. To do this, blank out the word "presents" on each sketch by laying a piece of white paper or cardboard over this portion of the illustration. Letter the words "The End" on another small card and fit it over the blank card which the little figure is shown drawing off the easel, using rubber adhesive so this card may be removed and applied to the other sketches, as explained before.

In making this animation, however, it will be necessary to reverse the order in which you shoot the sketches. You must begin with the last sketch, and work toward the first—exposing four frames for each until the first sketch is reached. Here again a fade should be employed to fade out the sequence in the manner explained for the fade-in. The completed animation will show the "The End" card jumping into the little figure's hands and he, in turn, placing it on the easel.

Brief as this sequence is, it will be ample for your first try at animating home movies.

Backyard Movies . . . .

• *Continued from Page 442*

Trucks a few steps as he exits through door. Fade or lap dissolve to—

Scene 3: Bedroom. Youth enters, still trucking and whistling. Stops in front of dresser mirror. Examines face. Cut to,

Scene 4: Closeup as youth stops trucking, examines face more closely.

Scene 5: Ultra closeup of youth's hand rubbing chin. Stops as it discovers one lone long hair. Cut to,

Scene 6: Long shot—same as Scene 3. Youth goes to door, stealthily looks out as tho apprehending approach of someone. Returns to dresser—opens drawer.

Scene 7: Semi-closeup of youth reaching into dresser drawer, withdrawing man's shaving kit. Stuffs it hurriedly into his shirt. Starts for door.

Scene 8: Interior of bathroom. Youth enters cautiously. Locks door. Takes out shaving kit and opens it. Takes off shirt, examines face again in the mirror.

Scene 9. Medium closeup: Youth applying lather to face. Fade out.

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Scene 10: Same as Scene 8. Fade in. Youth finishes drying face.

Scene 11: Closeup of Youth's awed expression as hand discovers lone hair still on chin.

Scene 13: Back to scene 10. Youth snatches up safety razor. Examines it closely. Removes handle and discovers no blade in place.

Scene 14: Closeup of razor revealing lack of blade. Then pan slowly up to youth's face revealing look of dismay. Cut.

—*John Kampling.*

Amateur Clubs Shooting Super-Colossals!

• *Continued from Page 452*

The weekly "rushes"—prints of the preceeding Sunday's shooting—are run off and criticized at weekly club meetings. Each member taking part in filming the production does his own editing and titling.

This amateur production unit boasts, in addition to the staff already mentioned, a dramatic coach, and a retired naval officer who is cast in an important role and who acts as technical advisor in the sea and waterfront scenes.

Probably one of the chief attributes of this club's great success is it's policy of arranging movie making programs to include every member in some branch of the activity. Instead of selecting a script and appointing a cameraman, a director, and a cast to shoot it, the Long Beach Cinema Club arranges for every camera-owning member, who wishes to do so, to shoot the production and to shoot it as he sees fit. If one member wishes to deviate, and shoot an extra scene or two not in the script, he may do so. The club as a unit, provides everything from properties to actors—everything except the film—and it is up to the members to shoot, edit, and title their own films and present them for review on the club's official "preview" night, when the best films are selected and awards distributed.

This well organized, finely executed filming activity of the Long Beach Cinema Club is no bold effort to ape Hollywood. Rather it typifies the sincere effort manifest in all major cine clubs today to improve amateur movies by making use of all the implements and artifices available to this end. In a general way, it might be taken as an indication that "we ain't seen nothin' yet" and that the 1940 crop of amateur film productions will rate consistently in the four star class.

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Movie Of The Month

• *Continued from Page 445*

evepost. All of these introductory shots were well conceived to establish the character of the husband.

As his wife enters the room he conceals the risque magazine. She tells him she has arranged for him to attend a lecture on birds with a local professor. The husband frowns on this idea, but it turns out the "professor" is in reality a friend with similar philandering ideas. The two call upon an artist where they are introduced to a bevy of models. There is the usual exchange of names and telephone numbers and after a few highballs, the husband and professor depart.

The next day, the models date up the husband for the races. Other dates follow. Subsequently there is a bathing girl parade. One of the models is entered and the husband is chosen as one of the judges. There's a newsreel outfit on hand to catch some choice shots of the husband with his arms about the model-entrant.

Later, the husband is induced to accompany his wife to a local movie—after all, he had to give his wife some attention. The newsreel containing shots of the bathing beauty parade is shown. Recognizing her husband as the all-too-attentive beauty "judge," the wife makes a scene. The picture closes as the couple fight their way through the audience, into the aisle, and out of the theatre.

We liked the "finished" manner in which this story was handled. The important actors were adequately introduced in scenes that established their character. Throughout the picture, the action in every scene was well timed—a credit to Aldrich's camera-editing as well as editing board abilities.

A great deal of this story consists of interiors and the lighting of same was well handled. We liked the illumination in the theatre shots particularly as these are difficult scenes to light up without a great array of lighting equipment. Aldrich wisely selected Super XXX film for this job which made up for any deficiency in lighting units.

Also deserving of praise is the true professional manner in which Aldrich edited his telephone conversation scenes. This is the type scene which so many amateurs cut incorrectly. They usually show, for example, a shot of one character terminating a 'phone conversation, hanging up the phone, and starting to walk away. Then a shot follows showing the other party still talking. Aldrich cut these shots correctly. As one party completed the 'phone conversation, the scene is cut abruptly, as the receiver is being placed on the instrument, and to the next shot showing the other party *also* replacing his telephone receiver.

There was only one major criticism the editors have to offer on this picture. It is an important one, and we mention it here for the benefit of other amateurs. On some of his conversational scenes—medium or long shots of actors talking—which preceded spoken titles, Aldrich should have cut to a closeup of the actors as they spoke the lines which followed in the title. Obviously, this form of cutting brings you momentarily closer to the actors and rather subtly prepares you to expect a title of the dialogue to follow.

All of the titles of this picture were made by Aldrich. The opening titles were well executed with wipe-off effects. The sub-titles were hand lettered and embellished with sketches in keeping with the mood. Indeed, it was a pleasure to review a picture that was adequately titled.

A review of this picture would not be complete without a word of acclaim for those who aided Aldrich in his production—his assistants and his actors. Undoubtedly his "staff" and much of his cast were recruited from among the members of The Long Beach Cinema Club—one of the most active and successful amateur cine clubs in the country.

"Tell Me How I Can Improve My Film..."

• *Continued from Page 453*

"Tramp, Tramp, Tramp!" ★★★
200 Ft. 16mm — V. A. H.

This is a story of a lad and his dog who take to the road in search of adventure. Knapsack over shoulder, the boy together with his dog is seen tramping along dusty roads, pausing occasionally for rest. Presently, they come upon a "hobo jungle" inhabited by a group of junior "bos." Boy and dog are treated to mulligan stew and allowed to rest for the night. Awakening at daylight, the boy and his dog tramp on and soon come to another neighborhood, where the youngster begs for food, receives it, and after devouring it in a shady nook falls asleep under the safe vigilance of his dog.

This story provided a simple con-



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tinuity that enabled this filmer to make movies of his youngster in a manner other than simply making movie pot-shots. He is to be commended for taking the trouble to do his filming in this way; also, for making an interesting picture. The continuity was good as was editing. Titles were nicely executed but there should have been more of them. Photography was good, but could have been enhanced considerably in the hobo jungle shots by use of sunlight reflectors which would have enabled the filmer to light up the faces of his young actors and thereby heighten interest of the picture at this vital point.

To Improve: We would suggest adding more titles. They will help carry the story along more smoothly and will be especially helpful in dividing some of the longer scenes which you undoubtedly do not wish to shorten. Your chemical fades are not dense enough—they really do not "fade." We would suggest checking your fading dyes, making further tests until you obtain complete opaqueness at the termination of a fade.

"Roundup" ★★★

200 Ft. 8mm — R. W.

"Roundup" is a pictorial account of a real rootin', tootin' Montana cattle roundup, the type of a film that must necessarily be hampered by one thing—the filmer's lack of three pairs of legs, and a half a dozen arms with a separate camera on each one! If you've ever tried to shoot pictures of a roundup or a rodeo—you know what we mean. Things happen so fast, and you can't be everywhere at once.

When you film ordinary subjects, you can "camera-edit" as you go, following long shot with medium-shot and closeup. Not so with rodeo filming; and for this reason most films on this topic suffer accordingly. Nevertheless, this amateur has produced a noteworthy film. For the most part, exposure is good and consistent—the result of continued checking of light conditions with an exposure meter. Editing was a nominal task—a matter of tying shots together with well con-

• *Continued on Next Page*

CINE QUIZ ANSWERS

Question No. 1.....a
Question No. 2.....b
Question No. 3.....c
Question No. 4—All three would be necessary.
Question No. 5.....b
Question No. 6.....a

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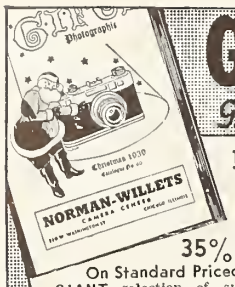


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ceived and nicely made titles.

Those hard-to-get medium and closeup shots, previously mentioned, could have been secured by making shots of similar action and cutting them in on the big action shots. The action would be so fast that few people would notice the difference in the markings of either animals or cowboys. Try it next time.

The only other suggestion for improvement would be to add more titles. In a film of this kind where there is so much similar action, there is a greater need of descriptive titles to break the monotony. Always remember, when you set up your equipment to make titles, the hardest part of the job is done. That is the time to make *all* of your titles. Too often the need for additional titles is overruled by the dread of labor required in preparing to make them.

There's Magic In a Telephoto Lens . . . .

• *Continued from Page 449*

and majesty of the towering minaret. If we move back with our telephoto lens in position, we get the palm trees in true proportion to the minaret and with the minaret remaining the central object of the composition. By moving back from the scene, all of the objects automatically come into a more equalized plane of view represented by the dotted line intersected by the letter "B" in Fig. 1. The effect would be the same as though we moved our camera, fitted with a one inch lens, from position "A" and elevated it to position "B."

In a similar manner, you might be working in a downtown section, trying to shoot a monument or building, when you find an objectionable advertising sign dangling in the scene so that it blocks a lot of the building or monument, stealing interest from your selected subject. That's your cue to make a hasty retreat, revolve your turret and bring your long range lens into play on the subject. The principal object will then loom up like a lighthouse in a fog and the sign will nearly disappear into the details of the building.

Telephoto lenses are most conveniently used in finding the perfect camera position if you have a view finder with the fields of your wide angle, standard, and telephoto lenses marked on it, or if it is equipped with a set of masks.

A four or six inch telephoto lens is the most convenient size to use. Opinions differ as to the make of lens to buy, but generally speaking, it is better to have one that gives a good, clear-cut image unless you are going in for the production of photoplays, in which case soft focus is more pleasing and more effective in matching your telephoto shots to the dramatic tone of the story.

As telephoto lenses have very little depth of focus, the choice of shots will regulate, in a large way, the result. If more than two objects are to be photographed with a telephoto lens for a close-up, try to arrange for both to be the same distance away from the camera. Otherwise, one will be in focus and the other not. The lack of depth is particularly apparent where the focal distance is less than infinity.

Another indispensable use for a telephoto is in making follow shots, as in shooting a horse race at the track. If you have a real long telephoto and a smooth panning tripod, then you can get on top of the grandstand, above the finish line, and follow the whole race, ending up with a bold close-up of the finish. If it's a country track and no grandstand or other building is available, then your best bet will be to set up your camera in the center of the track. But you have the disadvantage of having to shoot against the sun for one section of the track. In either case be sure that you are at infinity from the nearest point where the horses will pass, as illustrated in Fig. 2.

If you only want one part of the race as a follow shot to add to straight on scenes of the start and finish, they can be made on one of the curves by placing your camera at the axis of the curve.

Should you be working on a little family photoplay or trying to get studies of the baby walking, the follow shot is your trick here, and your telephoto lens fills the bill to perfection. The same set-up as the curve of the race track is needed. Trace an arc around the camera so that your subject is always the same distance from the camera during the scene. A satisfactory effect can also be obtained when the object is walking on one side of the street and the camera is on the other, but the effect is not as striking as when the arc is used.

If you do not have the proper tripod for follow shots, then it's best not to try any of the problems when the object moves in a smooth line against a definite background. You can often use the telephoto lens by holding the camera in your hand, providing you are following the jerky action of children playing, close-ups of football action and the like. Here you must not try to follow beyond the arc that you can

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There are times when you might want to emphasize some small object by making it stand out in bold relief against a blurred background. In such a case use your telephoto lens.

Here's another application of the telephoto which enables you to get striking effects which are obtainable in no other way. You wish to shoot a rising or setting sun, and you have the location with proper atmosphere, but the sun is a mere speck lost in the maze of the landscape. Now, move back from your distinctive landscape of palm tree, pine tree, windmill, lighthouse, or whatever establishes your locale. Put on your telephoto lens and keep moving until your atmosphere appears just as large as it did when you first set up with a regular lens. Now when the sun comes into your field close to the foreground, it will be proportionately enlarged and much more effective. By careful study of the sun's position the day before you make the shot, you can better plan your camera position and the placing of any moving objects in the picture. A farmer plowing on the horizon can be placed so that the sun is an enormous ball of fire outlining him, if you use a long enough telephoto. A twelve inch or seventeen inch will give you a most striking effect for sun on the horizon shots. (See Fig. 3.)

When the sun sinks or rises into a large area along the horizon that makes its outline sharp enough but not extremely bright, that's the ideal time to seek for such a shot; for if the sun is very high, you will have to use a very dense filter and stop way down. The first situation is by far the most satisfactory.

It is always better to use a tripod when you are making telephoto shots as any slight movement of the camera in your hands is increased just the same as the size of the object is enlarged.

When you can afford it, by all means add one or more telephoto lenses to your kit of camera equipment. If you already own such a lens, do a little "exploring" with it as suggested here—unless, of course, you have already discovered the magic a telephoto lens places at your command!

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Of Home Movies, published monthly at Los Angeles, California, for October 1, 1939.

STATE OF CALIFORNIA } ss.
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Before me, a Notary Public in and for the State and county aforesaid, personally appeared C. J. Ver Halen, Jr., who, having been duly sworn according to law, deposes and says that he is the Associate Publisher of the Home Movies and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation) etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form to wit:

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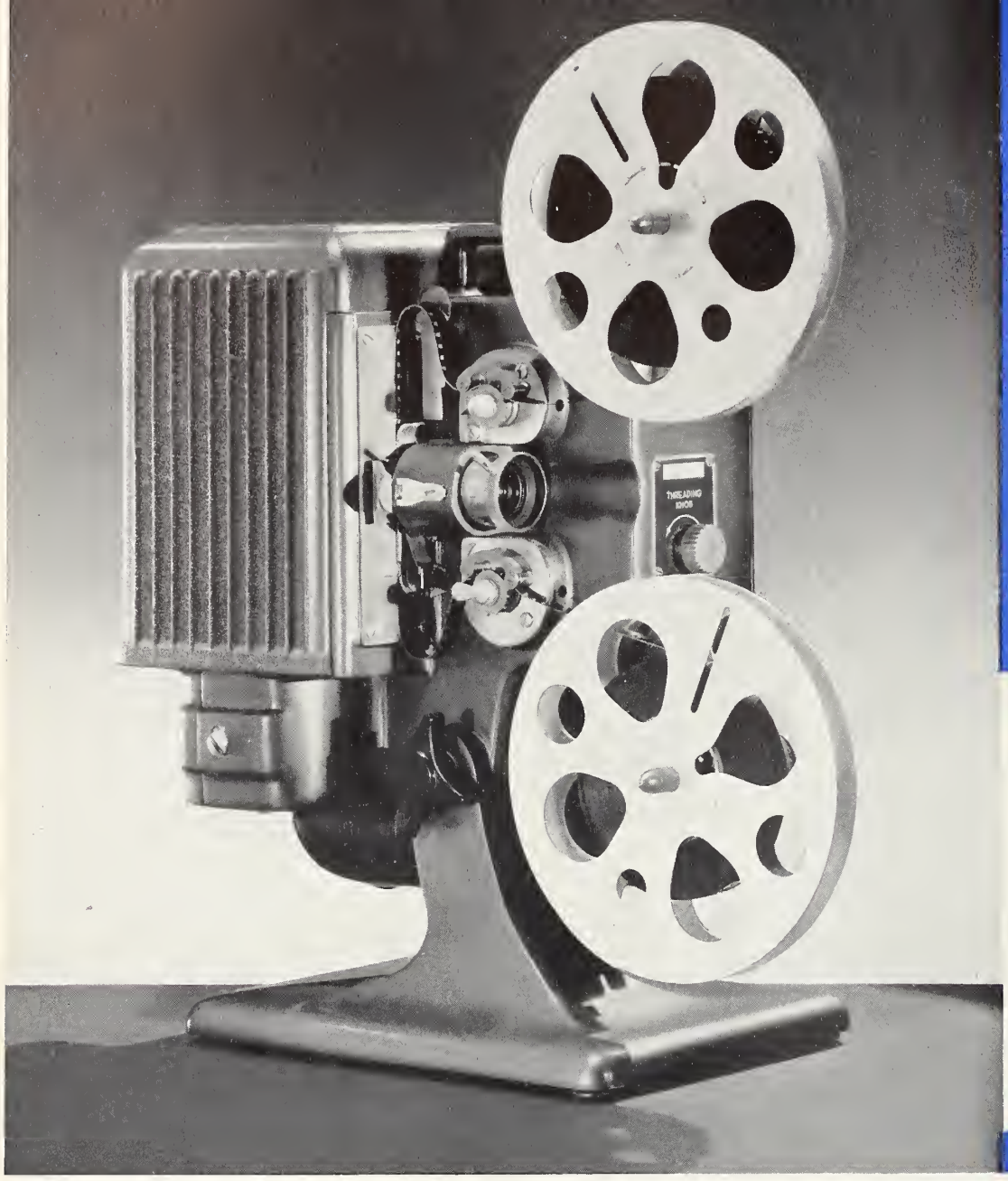
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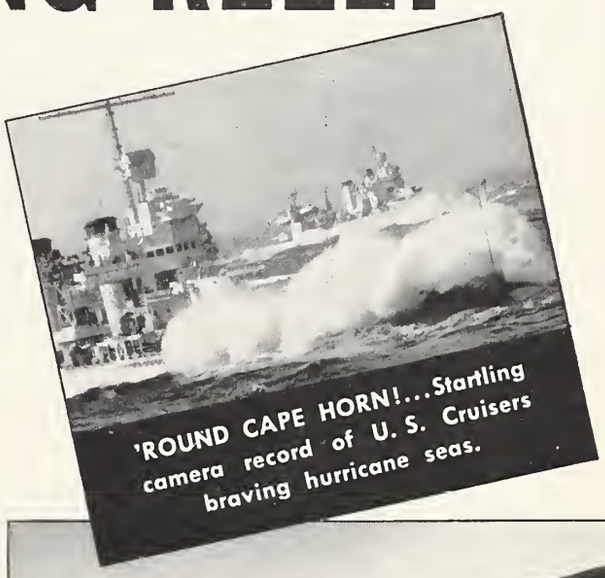
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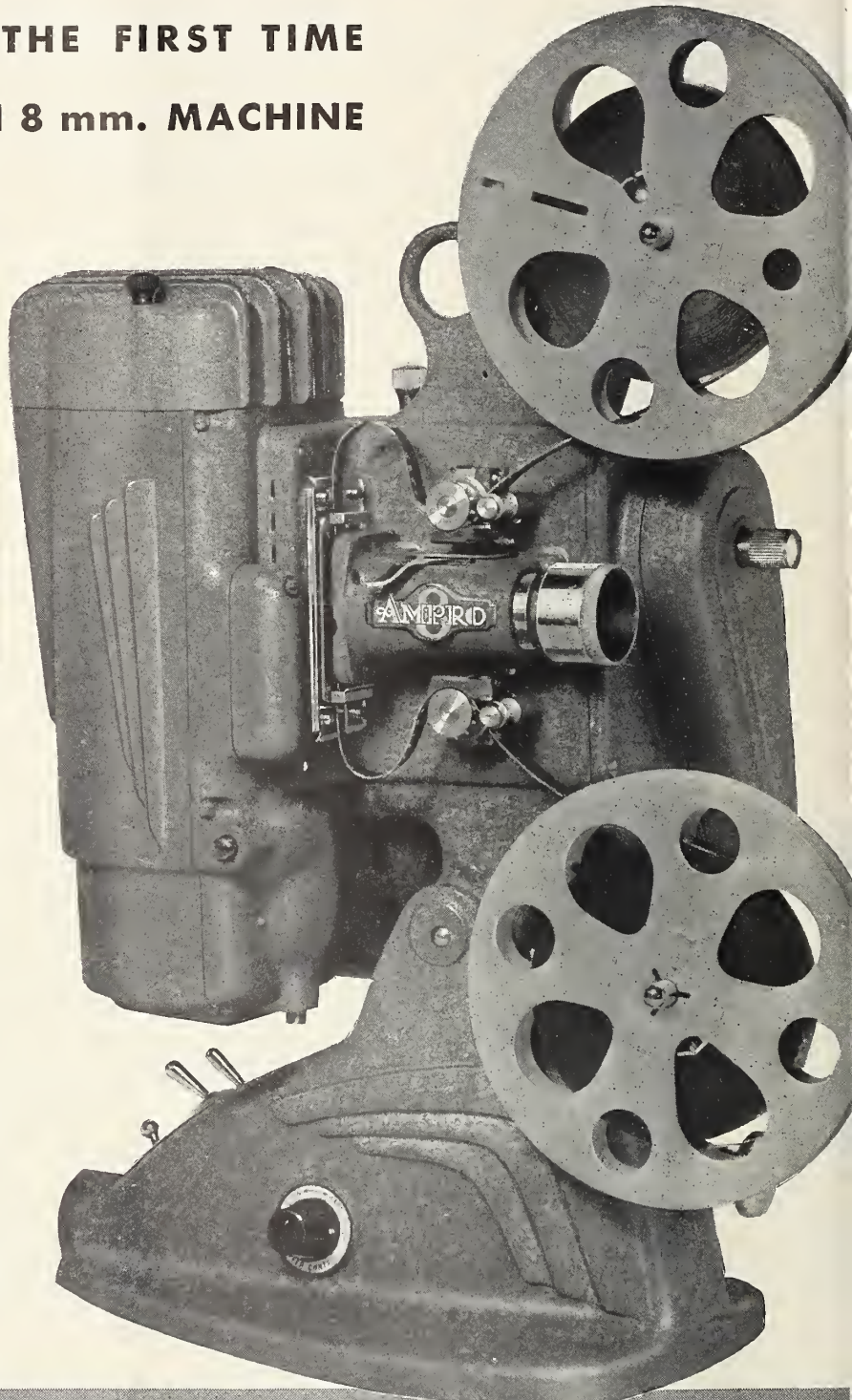
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Phone GRanite 6414
New York Office: Everett Gellert
62 West 45th St. Vanderbilt 6-5254
Chicago Office: C. N. Burris
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Contents

The Reader Speaks....488
I've Got a Problem....492
Backyard Movies....494
Title Troubles....496
Title Backgrounds....498
Teacher's Aid Students Produce School Films
by Godfrey M. Elliott....499
"Souvenir"—Joins Hit Parade of "Movies of the Month"
by J. H. Schoen....500
Put a Little "Oomph" In Your Xmas Movie!
by Warren Garin....501
Keep Scene Footage Down—For Snappier Editing
by Jack Irwin....502
Solve This Lighting Problem For Xmas Filming
by R. E. Worstel....503
Yes—You, Too, Can Backdrop Your Movies—Here's How
by Chas. W. Herbert, A.S.C.....504
Some Like Reversal Titles, Some Like 'Em Positive
by Geo. W. Cushman....505
Shows For Shut-Ins Spreading Fast Among Movie Clubs
by Club Editor....506
"Tell Me How *I* Can Improve My Film"
reviews by the Editors....507
Synchronizing Sound to Home Movies Is Simple
by Ray E. Merville....508
"It's New to Me"....509
Experimental Cine Workshop....510-11
Home Movies' First Annual Cine Show....512-13
Exposure Meter Guide (Revised)....521
Indoor Lighting Chart....525
Title Area Chart....534
Annual Index....538

Entered as Second-Class Matter, May 6, 1938, at the Postoffice at Los Angeles, California, under the Act of March 3, 1879.
Subscription rates (effective Jan. 1, 1940)—U. S. $2.00 a year. Canada 2.00 a year. Foreign $2.50 a year. Single copies 25c. Foreign single copies 35c.
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100 ft. 16mm. $3.50

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KEYSTONE K-8, F:2.7 Special..... $28.00
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The READER SPEAKS...

Novelty In Foreign Cameras

Yes, we agree with globe-trotting reader Mervyn that some of those furrin' cameras are pretty tricky. But ours will have all of those gadgets and more one of these days!

Gentlemen: Journeying in foreign lands to see the pyramids and other sights may be a thrill for some, but I prefer the kick I get in searching out the camera marts of some of the European capitals for cine equipment not ordinarily found in the camera shops of American cities.

In Paris, for instance, I found an 8mm camera which is entirely different from anything we have here. The Siemens model 8-R cine camera has several novel features. First, it is small enough to fit comfortably into one's pocket. It has a unique gadget which will wind back the complete spool of film if necessary. The fading device features an automatic stop which insures setting the lens aperture at the same opening to make a fade-in as was used in making a fadeout when making lap-dissolves. This camera was fitted with an f/2.2 10mm lens.

Many of the European cameras feature a unique optical system which obviates the necessity of purchasing separate telephoto or wide angle lenses. They have auxiliary lens units that screw in front of the standard lens to convert it into either telephoto or wide angle lens—"grand angle" lens they call it in France.

The telephoto auxiliary doubles the focal length of the standard lens, while the wide angle auxiliary unit "halves" the focal length of the regular lens.

—*Roy Mervyn.*

Wanta Swap?

Here are some more "swap" opportunities for our readers.

Sirs: I have about 50 feet of 8mm black and white and part Kodachrome of the N. Y. World's Fair that I should like to exchange for equal footage of the San Francisco Golden Gate Exposition.—*Chas. Kubista,* 408 East 89th St., New York City.

Dear Sirs: I am in need of some 16mm scenes of a hurricane such as occurred recently on the New England Coast.—*Walter V. Corey,* 1188 Whitney Ave., Hamden, Conn.

Gentlemen: I would like to exchange footage in 8mm of Minneapolis, St. Paul, Northern Minnesota, and Lake Superior, made at anyone's request for scenic shots of other states and countries.—*Robert B. Green,* 4712 Drew Ave. So., Minneapolis, Minn.

Gentlemen: I would like to trade scenes in 8mm color film taken in and around Salt Lake City for scenes of the following: Northern California, Redwood City; Eureka; Medford, Oregon; Grants Pass; Portland; Olympia; Tacoma; Seattle; and Western Washington. Also, Wallace, Idaho, and Missoula, Montana. I am especially interested in scenes of Seattle. I will exchange equal footage made at your request of Salt Lake City and surrounding country within a 30 to 40 mile radius.—*L. W. Anderson,* 2600 Elizabeth St., Salt Lake City, Utah.

Film Speeds

You're right, reader Winston—and you'll find a corrected exposure chart in this issue that gives proper ratings for the Eastman and Agfa films referred to.

In the exposure guide in the October issue, you do not list Agfa Hypan or the new Eastman 8mm Super-X

Continued on Page 536

Whatsa

MONTAGE

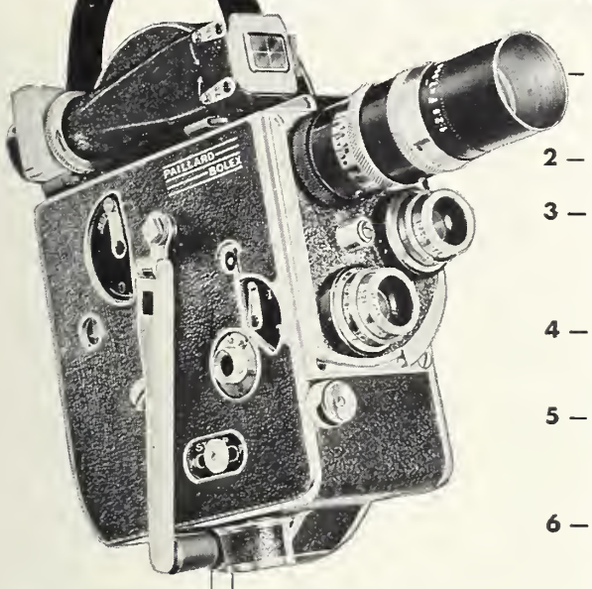
A montage is a modern composition of several shots superimposed, one over the other, or parts of several scenes arranged collectively into one scene.

A montage may be made by filming a scene, then winding back the film and shooting another scene over it, repeating the process for as many additional scenes as may be desired. Or, the group of scene sections may be photographed one at a time through the masking-off process.

The purpose of a montage shot is to more subtly convey a passage of time or a trend of thought through a series of scenes associated with the idea and at the same time reduce the amount of footage required to depict it.

Some excellent examples of clever use of montage appear in the current motion picture hit, "Mr. Smith Goes To Washington".

ONLY Bolex 16 and 8mm Cameras have these 7 EXCLUSIVE FEATURES



1 — **AUTOMATIC THREADING,** with loops formed mechanically. Assures quick, accurate changing of films, and prevents jamming.

2 — **LATERAL SPRING TENSION** in gate assures rock-steady pictures.

3 — **CLUTCH TO DISENGAGE SPRING MOTOR** for forward or reverse filming by handcrank. Simplifies the making of lap-dissolves, super-impositions, and reverse action.

4 — **FOCAL PLANE SHUTTER,** 90° rotary disc—an important reason why Bolex pictures are always superior in photographic quality.

5 — **SEMI-CIRCULAR, 3-LENS TURRET** which provides a clear field for use of the wide-angle lens while telephoto lenses up to 4-inch focal lengths remain in the turret.

6 — **TRI-FOCAL, PARALLAX-CORRECTING, OPTICAL VIEWFINDER** gives accurate fields covered by each of three different lenses.

7 — **SINGLE-FRAME MECHANISM** for making animations and "still" pictures, at speeds of 1/20 to 1/80 second and time exposure.

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FOCUSING TUBE–Built into the Bolex is a groundglass for critical through-the-lens focusing. Image is luminous, erect, and greatly magnified. For those who prefer eyelevel focusing, this auxiliary tube brings the eyepiece to the rear of the camera $42.50

SPECIAL VIEWFINDERS – The Bolex has a finder which shows exact field with magnification for 1", 15mm, and 3" lenses. For those wishing to use 4" or 6" telephoto lenses, special parallax-correcting finders with magnified fields are available $35.00

SPECIAL 400-FOOT FILM MAGAZINE—
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Simple for the Amateur
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Bolex is thus complete in itself, capable of achieving all the effects you see on the professional screen — lap-dissolves, fades, super-impositions, slow motion, animations, etc.

Bolex is famous, too, for its precision construction. Built by E. Paillard & Co. of Switzerland, Bolex possesses all the refinements and precise workmanship of a custom-built movie camera.

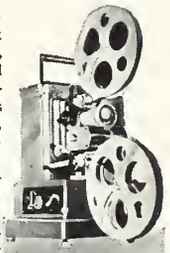
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The NEW HOME MOVIES

JANUARY 1, 1940 marks the advent of the new, larger HOME MOVIES magazine, made possible by our ever-growing circle of readers—over 18,500 according to latest tabulations.

The new HOME MOVIES will be bigger, with a larger page size, 10″ by 13″. It will feature larger, finer illustrations — more and better editorial content.

Here are a few of the new features highlighting the streamlined HOME MOVIES of 1940: A Still Photography section devoted to those amateurs whose hobby includes still as well as cine picture making; perpetual Directory of Amateur Cine Clubs; full-page illustrations adaptable for title backgrounds; and others.

And of course you will continue to find, "The Experimental Cine Workshop," "Backyard Movies," "It's New To Me," and all of the other departments which have made HOME MOVIES so valuable to every amateur.

If you get a new movie camera or projector for Christmas, you'll want the January issue of HOME MOVIES, *sure!* It's our first annual "Beginner's Number" and in addition to regular features, you'll find it chock-full of information for new cine camera clickers—information set down by our advisory editors especially for the beginning amateur movie maker that should insure perfect filming results right from the start!

So — look for the big, new, HOME MOVIES in your mailbox or on your newsstand — January 1st!





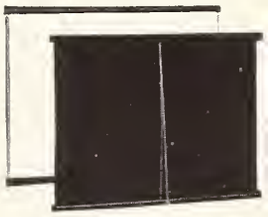
The **Da-Lite Model D Screen** in leatherette covered box is just right for setting up on a mantle or bookcase. 10 sizes, 22"x30" to 72"x96", from $14.00* up.





Friends with recreation or game rooms will certainly appreciate this convenient map-type **Da-Lite Model B** screen. 12 sizes 22"x30" to 63"x84", from $7.50.*





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(Reg. U. S. Pat. Off.)



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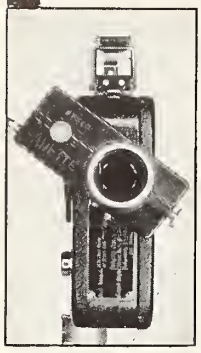
--the most convenient of all styles—can be set up anywhere in 15 seconds. The Challenger is the only tripod screen with *square* tubing. 12 sizes 30"x 40" to 70"x94" from $12.50* up.

* Prices slightly higher on Pacific Coast.

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Above, Fadette alone on Eastman Camera



NEW! Complete Unit Wesco's

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I'VE GOT A PROBLEM



READERS: *This department is for your benefit. Send in your problems and our technical board of professional cameramen will answer your question in these columns. If an answer by mail is desired, enclose addressed stamped envelope.*

Shooting 'Em On Ice (H. Montgomery, Los Angeles.)

Last night I saw a film made by a friend of mine at the Ice Follies. When this show returns to our city, I want to film it in Kodachrome. My camera has an f 2.7 lens. Could I successfully use regular Kodachrome for filming this event?

Type "A" Kodachrome is the film you should use for shooting the Ice Follies. It is one stop faster under artificial light than regular Kodachrome and is especially color-balanced for filming indoors under incandescent lights. Your f/2.7 lens should be ample to record all of the acts of this show.

Telephoto Shots (I. Moncado, Manila, P. I.)

I have just screened the first roll of film made with my new telephoto lens —a 4 inch f/2.7. At intervals the scenes jump or wobble on the screen. What is the cause of this?

The wobbly shots are undoubtedly due to the fact you held the camera while shooting instead of using a tripod or resting the camera on some firm object. You see, when using a telephoto lens, any slight movement of the camera is magnified on the film in just about the same ratio as the scene is enlarged. Imagine your camera as a flashlight. The slightest vibration of a flashlight causes the far end of the light beam to move perceptibly. The scene transferred to the film in your camera through a telephoto lens is likewise affected by any slight movement of the camera during filming. For best results with a telephoto lens, use a tripod or rest the camera on a post, fence, or other substantial object.

Title Areas (W. Winston, Oceanside, Calif.)

My titler is equipped with an alignment mask allowing a lettering area of 2¼" x 1¾". The title backgrounds which appear in HOME MOVIES *each month are 3" x 2 3/16". Can I move my title mask and title card holder back from the camera in order to take in this larger title area?*

The opening in your alignment mask does not represent the maximum area of your title card, only the lettering limits, so that in lettering your title cards within this area you will leave ample border space and center the lettering on the card. In using our title backgrounds, there is of course no need to use the alignment mask; and if the title card holder does not obscure any part of the title background, you can be reasonably sure that your titler will enable you to photograph it without any adjustment of the title card holder.

We would advise shooting a test strip of the title backgrounds with your titler first. If it is necessary for you to move your title card holder back from the lens, then it will also be necessary for you to replace the supplemental lens in your titler with another corresponding to the increased focusing distance. If you try to shoot titles at a greater distance than provided by the fixed focus title card holder and with the same supplemental lens, your titles will be out of focus.

Losing Loops (H. J. Browne, Boston, Mass.)

I have just completed editing a 400 foot film much of which is footage I have taken over a period of two years. Naturally there are quite a number of splices throughout the reel. I'm mentioning these two facts because they may have some bearing on my problem —as this film is projected, it gradually loses loops between the gate and the lower sprocket. I do not have this trouble with any of my other films.

This is a problem that is pretty hard to diagnose without seeing the film. Shrunken film of course could cause this trouble. However, it is quite likely that poor splices may be the cause. If the splices are too thick or if the sprocket holes of each segment are not lined up accurately, either condition will cause the projector claw to miss contact and thus the film is not moved forward at the gate in keeping with the forward movement of the lower sprocket, resulting in a

• *Continued on Page 535*



"Dear Sir:
A few years from now...

. . . the folks are going to cherish the pictures they take of me today!"

You're right . . . providing those pictures are *good* pictures! And one way to insure good pictures is to use Agfa's 16mm. Triple S Superpan Reversible Film.

For better indoor shots and for slow-motion movies under difficult light conditions, Triple S Superpan has the necessary extreme speed, together with a remarkably fine grain, fully panchromatic color sensitivity and a well-balanced contrast. The final screen results will be exceptional for their depth and clarity.

Ask your dealer today for Agfa Triple S Superpan Reversible. He has it in 100-foot rolls at only $6.00 and in 50-foot rolls at only $3.25. These prices include processing and return postage. **Made by Agfa Ansco Corporation in Binghamton, New York, U. S. A.**

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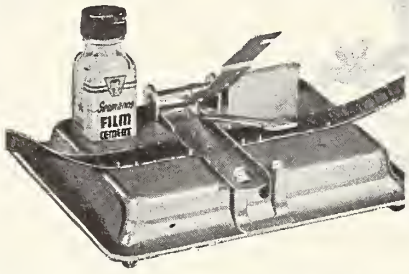
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Seemann EDITEER

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A Complete editing board with an illuminated Film Viewer which magnifies the film image in a vertical position. Equipped with Seemann Rewinds, Splicer and rack for holding titles or film scenes. Complete without reels. **$12.50**

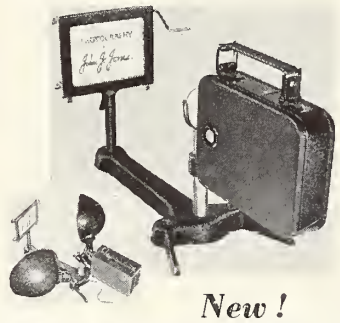


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for 8mm and 16mm films

The SEEMANN is the newest and most moderately priced complete splicer on the market for 8mm and 16mm films. In one attractive all-metal unit is combined all the essentials necessary to make a neat and durable splice, quickly and efficiently.

Features "dry" emulsion scraper, scratch-proof film grips, a cement bottle that won't overturn with improved cement applicator. Cushioned feet protect desk or table top. **$2.95**



New!

SEEMANN TITLER

A New accurate cine titler. One model fits practically all 16mm, 8mm and 9½mm cameras. Adaptable for either typewritten title cards or larger titles composed of movable letters. Equipped with a continuous "roll title" attachment.

Model A Without Lights **$6.95** Model B With Lights **$9.95**

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• BACKYARD MOVIES •

Ideas for Random Filming and Short Continuities

For Newlyweds

Here is a "short" filming idea that I worked out with very interesting results. It involves the old trick of stopping the camera in the midst of action, removing one of the characters or objects, and resuming filming. The plot concerns the trials and tribulations of a newly married couple on the first night of their honeymoon.

The opening shot shows the couple entering their hotel room and preparing to get settled for the night. They are interrupted by a knock at the door. They open it, revealing bellboy with telegram of congratulations. The couple show their discomfort at being interrupted, and return to their business of preparing for the night—pajamas and nightgown being laid out on the bed etc.

Suddenly there is another knock at the door. The groom registers disgust, goes to door and admits a friend who has stopped in to congratulate them. There is a succession of such interruptions. Suddenly the groom goes to his luggage and brings out a book. A closeup reveals the title, "Magic In Ten Easy Lessons." He thumbs through the book until he finds a certain paragraph which he reads eagerly.

Comes another knock at the door, much to the couple's consternation, which brings another group of congratulatory friends. But instead of accepting their congratulations, the groom waves a handkerchief before them, meantime repeating a few words of magic he learned from the book. Much to his bride's astonishment, the visitors vanish into thin air.

With an air of importance he looks at his bride as if to say, "See what a great guy you married!" and then bends over to kiss her. She snatches the handkerchief from him, waves it in front of her, repeating the magical words and vanishes. The film closes with the husband looking bewilderedly about for his bride.

We filmed this at a party given for a prospective bride and groom with all of the guests participating as actors.

—Philip H. Welber

Cavalcade of Clouds

A display of majestic Nimbus clouds bubbling skyward or of soft, fleecy Cirrus clouds skirting across the sky certainly brings an itch to the trigger finger of any cinefilmer. Since I first started taking home movies, I have collected innumerable cloud shots on both black and white and Kodachrome film.

Recently I conceived the idea of obtaining reproductions or duplicates of these shots from all of my rolls of film and editing them into one reel on the subject of Clouds. I solicited the aid of one of the local college professors in identifying each type of cloud formation and in securing pertinent facts regarding them which data was written into the descriptive titles which tie the shots together.

In shooting clouds, choose a clear day when the sky is the bluest and, if shooting panchromatic film, use a red filter. Put a little composition into each shot such as a portion of a tree, framing the shot with tree branches, or shooting through an arch. The movement of the trees or branches in the breeze lends just the right touch of action to an otherwise inanimate shot. The logical closing shot for such a reel would be a vivid sunset.

A good reel on the subject of clouds is one that will always be welcome on your home movie programs and one which may even be sought by your local schools as an educational aid.

—R. V. Peaslee.

School Film

So successful was my twelve reel film "report" of a trip through Northern Africa and Western Europe, I conceived the idea of reporting the progress and condition of our school system for my patrons.

With the authorization of our local Board of Education and armed with my cine camera and a good flood light for interior shots, I started upon my new adventure. It was imperative of course that this "report" should have continuity, so I seized upon the most obvious of all devices for this purpose—historical perspective. The first school in our city opened its doors in the fall of 1862 so I tied this fact in with a shot of a picture of Abraham Lincoln over which I superimposed this title:

"1862 and the fires of Civil War are raging. But, like President Lincoln, the citizens of Centralia viewed education as "the most important subject which we, as a people, can be engaged in. . . ."

Then followed an action shot of the old school bell. Another title carries us forward 18 years to the present date which introduces a series of shots of present day activities of every school building in the community.

The film was shown to a large audience at the graduation exercises. One of the surprises was to find that teach-

• *Continued on Page 534*

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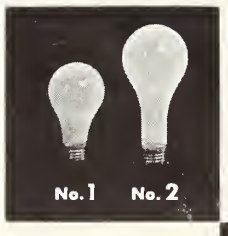
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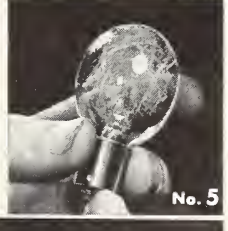
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GENERAL ELECTRIC
MAZDA PHOTO LAMPS

• Title Troubles •

If you have any questions pertaining to titles or title-making, Mr. Cushman will be glad to help you. You may address him in care of this magazine, or direct to his home address, 3425 Witmer Parkway, Des Moines, Iowa. Be sure to include the type of film used, illumination, developer, etc., as well as a sample of the film when possible. If you prefer not to wait for your answer in print, send a self-addressed stamped envelope for your reply.

Q. In a recent trailer I saw on the professional screen, the letters seemed to be moving against a moving background. How do they get a motion in the letters with ordinary motion in the background? And can the amateur do it? C. F., Red Bluff, California.

A. The professional cameras and equipment are of course able to perform many effects which would be extremely difficult for the amateur, and although many of the methods the professionals employ cannot be accomplished with sub-standard equipment, the amateur can adopt similar methods which will satisfactorily reproduce the desired effects.

For best results of the effect you describe, a rather elaborate set-up would be needed. First you should cut the letters out of a heavy sheet of black paper. Set the black paper up in the title easel, placing in back of it the desired motion. This may be a piece of sparkling tin-foil, crystal surface, wall paper, or whatever is desired. During exposure this "background" is held in back of the black paper containing the cut out letters and moved slowly upward. The film is re-exposed and the "background" moved slowly downward (if desired.) For the third and last exposure, replace the "background" with a sheet of ground or opal glass. With the black paper still in position, either paint the letter openings on the glass black, or else use the original black paper letters, cut out and paste them on the glass. When the glass is completely blackened in the form of the letters as cut, remove the black paper. The background is now projected on the ground glass from the rear as the third and final exposure is made.

If an action background outdoors is to be exposed, clear glass should be used instead of ground or opal glass. Success of the experiment will depend upon the camera and title not being moved during the three exposures.

A much more simple operation which would give letters in motion upon a still background is to make an enlargement of the scene desired and then cut the letters out of the enlargement. Place the enlargement upon the desired background. During the exposure the background is slowly moved upward (or in any other direction desired) thus getting the motion in the letters on a still background in one exposure.

Q. I have tried every developing formula and procedure I know of, but cannot get any contrast in my titles. Enclosed is a sample for your inspection, as well as the wall paper I am using for the background. I am using white letters and printing the final print from a negative. C. V. M., Lima, Ohio.

A. Your trouble is the same as a great many workers, and that is that you are trying to create contrast in the finished film when you do not have any contrast in the title to begin with. Your letters are white and the background you are using is quite light. You cannot expect one to turn dark in your print and the other remain white. Your print shows over-printing from an apparently dense negative which gives you the surface halation.

Your solution is to use a dark background, if you want better contrast. Carry out your developing in the normal manner.

Q. I've heard it said that a filter will make sharper titles. Is this true, and if so, why? M. K. V., Toledo, Ohio.

A. I doubt if a filter would make "sharper" titles, but if the background were colorful, then a filter might make the title more legible by increasing the contrast. If, for instance, you are using white letters on a blue background, an orange or red filter would pass the white letters but hold down the blue background. If the title is black and white only, no filter will give any better results.

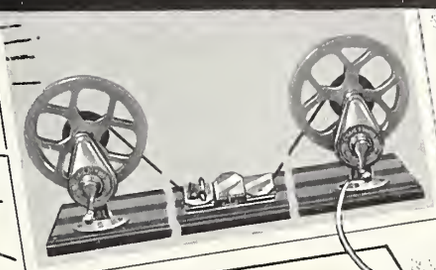
Q. Why don't you make your title-backgrounds smaller once in a while so that fellows with small title areas can use them? As it is, I always have to chop off part of the top and side. C. A., Billings, Mont.

A. In order to please everyone, we should, perhaps, print each title in three or four different sizes. We feel this would be a waste of space, and rather than do that we prefer to use

Continued on Page 535

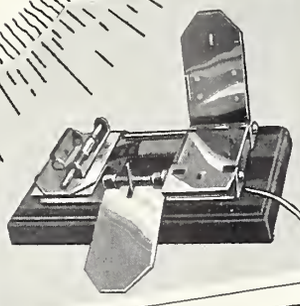
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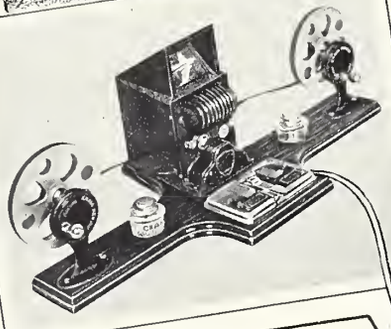
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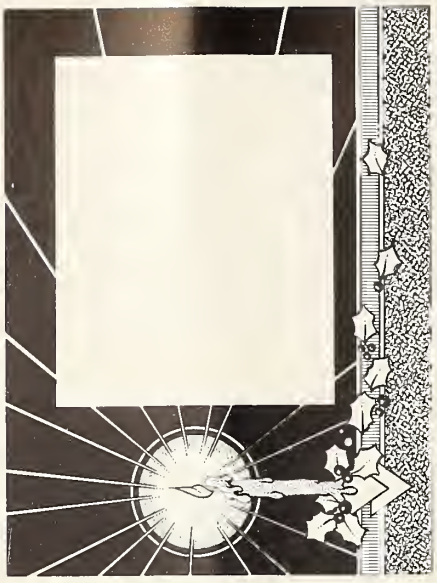


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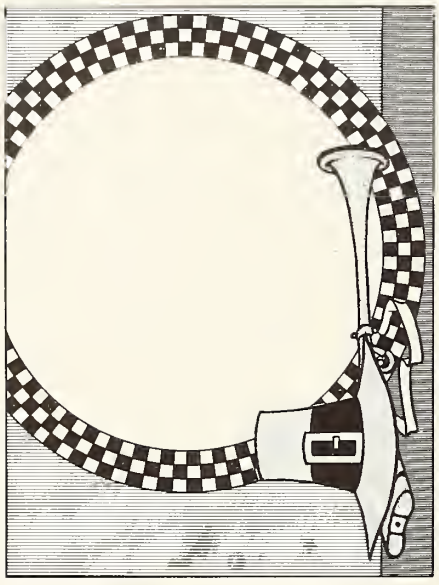
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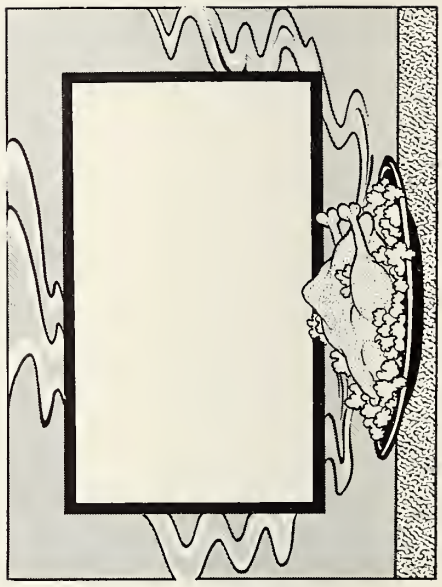






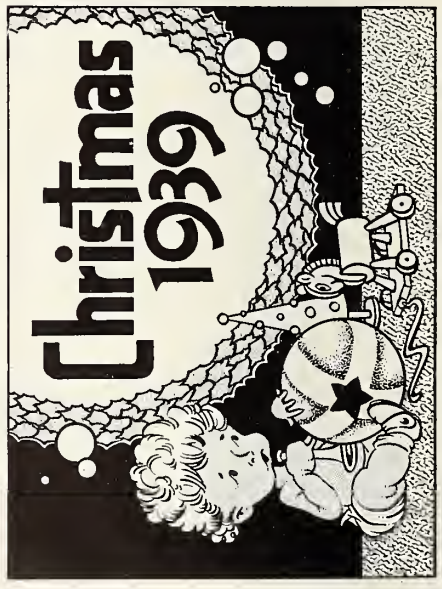












Nine New Title Backgrounds . . .

● Although these title backgrounds are made to fit the average "typewriter" titler they may be used in any titler by having them enlarged or reduced by photostat process. You can have a photostat copy made of the entire page or of individual backgrounds. Simply tell the photostat maker the dimensions of the backgrounds you desire and he will make them larger or smaller, according to your requirements. Cost is surprisingly small.

HOME MOVIES ... Published in Hollywood

DECEMBER 1939

Authored by
GODFREY M. ELLIOTT



Teachers Aid Students Produce School Films . . .

ALL MOVIES aren't made in Hollywood, as readers of HOME MOVIES will proudly declare, but to make the bald statement that mile upon mile of 16mm ribbon is being exposed behind the camera shutter each year by schools alone — well, that's something that the average home movie fan may read twice. It's a true statement, nevertheless, that will be borne out by many of the 16mm equipment and supply dealers who have discovered that there is "pay-dirt" in the school field. It is likewise backed up by the experience of innumerable amateurs who have found in the neighborhood school a valuable ally and a rich source of screen ideas for their camera work.

The school is putting the amateur equipment to work in a big way. Teachers, students, and other fans as well, are making a serious business of the school-produced movie. So important is it regarded by the school that several of the larger universities have instituted formal courses in the use of the 16mm camera as it applies to the school. So well established is the 16mm camera and its movie in the school that last fall a national conference was held at Columbus, Ohio, on the educational production of motion pictures. So earnestly do the educators regard this production of amateur movies that the National Council of English Teachers has functioning a special committee on school-made movies.

What does it all add up to? The answer is, a growing consciousness on the part of a great number of persons that the 16mm home movie is no longer a mere plaything of doubtful practical value; that, in the case of the school, it is regarded and is being used as a very definite teaching instrument.

In New Jersey there is a group of ambitious youngsters at Kearny High School who are organized on a big-time basis as Cosmopolitan Motion Pictures. Among the fifteen or twenty films which these boys and girls have produced are comedies, fairy tales, travelogues, and melodramas. They'll do any-

• *Continued on Page 522*

• School made movies are not confined to the entertainment field, for an even greater number of groups are engaged in serious production of films designed for teaching purposes.



Authored by
J. H. SCHOEN

"Souvenir"— Joins Parade Of "Movies Of The Month"

LAST, but by no means the least important film to join the 1940 hit parade of "Movies Of The Month" is Harold E. Remier's 8mm color film, "Souvenir."

Just as in Hollywood, an Academy Award is often won by an outstanding "short" subject, so it is that a pocket-size home movie frequently packs a greater wallop than some of the lengthier "features." In this respect, "Souvenir" is a real surprise package of but 100 feet, bearing out again the old adage that, "good things often come in little packages."

What made this half-a-reel of film the "Movie Of The Month"? Artistry! It has all the glamour of a professional Technicolor production. The sets, and the manner in which they were lighted are magnificent. The acting is very professional. But what makes this little picture really big, is the professional manner in which it was conceived and executed from behind the camera. Much of the story is told in a series of montages and it is the accurate manner in which these montages were filmed that at once stamps Remier a true artist.

We quote here from Remier's letter which accompanied the film: "Souvenir" was filmed with a standard Cine Kodak equipped with an f/2.7 lens. I have no equipment save a tripod—not even a titler.

"Our aim was to endeavor to tell a story without clumsy sub-titles. This was accomplished mainly through montage effects, which explained the various stages of the plot as the picture progressed.

"Montage effects were filmed by running the film through the camera several times. Footage measurements were recorded in a notebook and kept on hand at all times. I might add that during the making of that portion of the film depicting the rise to fame of the central character, the film was photographed four different times for the desired montage effect.

"Although never having been inside a motion picture studio, I have, for years, been greatly interested in motion picture technique and I usually study a motion picture from that angle when visiting a theatre."

And there you are, brother cinebugs. A man takes an ordinary cine camera, without any special attachments whatever, and achieves cinematic effects that would do credit to any studio cinematographer. As has been suggested to readers time and again in these pages, this filmer attends a neighborhood movie for a two-fold purpose—to enjoy the picture and to study professional motion picture technique. When he returns home, he gets out his camera, and in short order turns out swell amateur motion pictures like "Souvenir"!

With a nicely lettered title superimposed over a closeup of a girl's hands removing a ring from a jewel box, this picture gets off to a quick start. There's no excess footage anywhere, not a frame or two too many at any point to throw the picture out of time. The picture opens with a finely lighted night exterior of a young man in full dress calling at his fiancee's home. He is admitted by a maid and in the next shot, we see him in the living room, greeting the girl as she comes down a winding stair. She dons her wraps and before leaving, goes over to her father, seated by the fireside, and kisses him goodbye. Obviously, expecting an engagement ring to

• *Continued on Page 528*

• These "still" photos made during the production of "Souvenir" indicate the great care given to lighting, and set and costume detail by Harold Remier, the producer.



Authored by
WARREN GARIN



20th Cent. Fox

Put A Little "Oomph" In Your Xmas Movie!

THOSE familiar reminders—like "24 days until Christmas"—convey something more than an urge to speed our Christmas shopping. It's time to plan the shooting of this year's Christmas movie! Half the battle in attacking this holiday movie problem is in preparing the plot with sufficient care to insure lifting our picture above the usual stereotyped Christmas film.

Even should we decide to film movies at Christmas time without a shooting script planned in advance, we can still make these pictures interesting and individual if we will give a little forethought to the embellishments at our command. Comedy touches, trick filming, special effects, and good titling will add just the right touch of "oomph."

If you have no definite plan as yet—may even be without the camera and expecting to receive it Christmas morn'—you should do your "plotting" now. Here are a few ideas to toy with while waiting for Christmas to arrive: Where there are children in the family, you can work on the theme of the too-anxious youngster who sneaks into the living room in the early morning hours to see what Santa left for him. As he stealthily tip-toes toward the tree, the gifts begin to disappear one by one, much to his astonishment which can be expressed by some fine closeups. This gives you an opportunity to make nice trick shots with stop-motion or single-frame exposure.

It is the custom in a great many homes where a number of guests are invited to dinner, to distribute the gifts while the guests are seated in a group about the tree. This offers opportunity to make shots of everyone present in natural and interesting moods. But it also affords opportunity to work a comedy gag into your film. Select one of the guests and make him the "goat" of this gag which involves deferring the presentation of his gift until the very last. Make occasional short shots, showing him anxiously reaching out to receive a gift intended for someone else, his painfully anxious expression, and, finally, handing him the last gift—a ridiculously small package containing some trick or gag. This is your "running" gag to be cut in at intervals among the other shots to break the monotony and add humor.

Another interesting sequence you can film is of the Christmas tree being trimmed magically by some unseen hand. As your film unfolds, the various ornaments, garlands, and other decorations suddenly appear on the tree. This is done by shooting the sequence in stop-motion. Your camera must be fitted securely to a tripod and stopped at intervals to allow placing of the ornaments. It is hardly necessary to add that this sequence should be shot in Kodachrome for best results.

Those of you with a matte box or an effect device for your camera such as Besbee or Westcos', can bring this gadget into play in the following interesting sequence, if there are children in the family. It involves the children peeking

• *Continued on Page 524*

o These two scenes from professional movies offer ideas for Christmas films. The scene above is greatly enhanced by silhouetting the tree against the wall — accomplished with a spotlight. A shot like the one below is a good "opener" for any home movie.

20th Cent. Fox





John Hans

Authored by
JACK IRWIN

Keep Scene Footage Down—For Snappier Editing

• Above — Castle Film staff reviewing professional newsreel material, selecting scenes for the "News Parade of The Year". Below — Editing film into sequences with aid of Moviola film viewer. After first "cutting", film is reviewed again and again, and the component scenes re-edited to proper length according to the topic.

John Hans



A GREAT newspaperman once said that the greatest text-book on journalism is a newspaper. He inferred that by studying and analyzing the phrasing and construction of news stories, an embryo journalist could gain more than from all the books written on the subject.

Similarly, a professional motion picture is the amateur cinefilmer's best text book on film editing. If, by studying the pictures you see in theatres, you have improved your editing only slightly, you are indeed on the right road to making better movies.

To most amateurs in the primary stages of filming, editing is merely mechanical. Then, as we progress, listen to our brother cinebug's ideas on editing, see a few pictures made by other amateurs, we begin to get the "feel" for editing. Before long, we are cutting our films like professionals, injecting rhythm and tempo, measuring our scenes and trimming them meticulously down to the last unnecessary frame!

Many writers, whose articles have appeared in recent issues of Home Movies, have suggested intense study of the editing technique employed in the cutting of motion pictures shown in the theatres. I cannot too strongly emphasize the value of such a study. The professional film editor is the unhonored and unglorified savior of many Hollywood film investments, and his cutting technique is fully applicable to amateur motion pictures with equal success.

A lot of us would almost give a right arm for the opportunity to sit in with one of these professional editors for a session of film cutting and editing—to be able to see one of the professional epics in the moulding; to actually measure each film scene; and to understand what relation scenes of varying length bear to a sequence.

Well, we can't quite do this, but we shall attempt to draw a word picture of a professional cutting room and to bring you close up to the professional cutter's editing board. So that this procedure may not be too involved, we have selected a 16mm print of a professional newsreel, Castle Film's "News Parade of The Year," consisting of a cavalcade of news action of the past year filmed by some of the most outstanding cameramen in the news field.

To watch the Castle Film editorial staff compile a News Parade film is interesting and exciting. Under the supervision of Eugene W. Castle, the continuity is first plotted out. Then the editors get to work on the specialized job of cutting down the thousands of feet of film concerning the subject, reducing it to one reel. Here the professional handling and cutting of film is a requisite and an essential. Bearing in mind at all times that the final releases will be either 16mm or 8mm, the editors are careful to hold the majority of scenes to closeups, and still retain action and smooth continuity. Too many long shots in a substandard film tend to make it less interesting.

Taking one of the episodes depicting a flood we found it consisted of eleven separate scenes varying in length from one to four feet each and representing a total screening time of 63 seconds. The sequence opened with a splendid air view of the countryside. It was but two feet in length. Most amateurs would likely devote two or possibly three times as much footage to a shot like this. But properly done, only sufficient footage was cut in that would enable the average audience to absorb the scene visually without "re-reading" it.

The next scene was another view of inun-

• *Continued on Page 523*

Authored by
R. E. Worstel



General Elec. Co.

Solve This Lighting Quiz For Xmas Filming Tips!

Top notch coaches accomplish more with charts and chalk-talks in teaching football fundamentals than could possibly be gained in hours of scrimmage. They can visualize a situation, prove theories, compensate for differences, and correct errors more readily and without loss of any kind in these blackboard and pencil previews.

And for similar reasons we have selected the "Lighting-Quiz" and its accompanying chart to clarify the problems of interior photographic lighting for our cinebug readers. If you solved last month's quiz with the greatest of ease, you're a leg up on the rest of the class and ready for your next assignment—solving the lighting quiz illustrated on this page. But before you get your pencil out, let us tell you something more about indoor lighting—especially as it pertains to lighting typical Christmas scenes.

Probably more home movies are shot indoors on Christmas than at any other time during the year. The problem of obtaining a satisfactory lighting arrangement is made more difficult because of the larger room area which invariably must be covered. The gaily decorated tree, with gifts piled beneath, and with the children playing about it with their new toys, usually constitutes the "big scene" or the background of most Christmas filming.

The dark foliage of a Christmas tree absorbs a great deal of light and therefore a scene, in which the tree is a part, is sometimes difficult to light up to advantage. The setting is further complicated by the strings of multi-colored lights which, by contrast, cause details of the tree to be somewhat obscured. The solution, of course, is to provide sufficient light for the tree itself so that it will stand out in sparkling detail.

If the Christmas tree is a small one, adequate illumination for it can be provided from the same lighting units which are used to light up the subjects in your scene —the youngsters playing with their toys etc. Simply place the lights so that the reflectors throw the light beams on the tree as well as on your subjects.

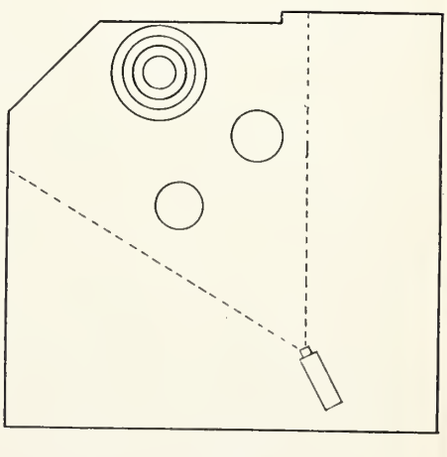
Where a large tree is to be photographed, supplemental lighting units should be employed to concentrate on lighting the tree. One or two photoflood lamps will generally suffice for this purpose.

For black and white photography, greater attention must be given to modeling than in color photography. This is accomplished by directing light into the scene from two different directions and making one light source stronger than the other. Strength of the light can be controlled either by using larger or a greater number of lamps in one lighting unit or by moving the lighting unit closer or farther away from the scene or subject. If you are going to shoot in color, keep your lighting as even as possible, placing your lights so as to kill predominant shadows. The modeling will be taken care of by the film itself as the various colors will lend tone values to the scene that you would otherwise try to accomplish with multiple light intensities in black and white filming.

Another favorite Christmas filming scene is the dinner table, with the guests making merry and the festive turkey occupying an imposing position in the center of the table. Few dining rooms of private homes are sufficiently large to permit shooting the entire dining scene even with a wide angle

• *Continued on Page 529*

• How would you light the above scene? Can you determine where the light units were placed? Test your skill and knowledge of indoor lighting — read the first nine paragraphs of the accompanying article, then mark on the chart below where you think the lights were placed and the power of each. The answer will be found in the concluding paragraphs.





Authored by
CHAS. W. HERBERT, A.S.C.
Photos by Author

Yes—You, Too, Can Backdrop Your Movies—Here's How



AN INFALLIBLE rule of the professional cinematographer is always to establish locale of a subject by including identifying objects in the background, or "backdrop" as we prefer to term it. Such renowned landmarks as the Pyramids, Eiffel Tower, Statue of Liberty, Big Ben, Sugar Loaf Mountain, and Mount Fujiyama establish, without necessity of oral description or titles, the locale of many newsreel topics seen in theatres. The newsreel or travelogue cameraman purposely arranges his camera set-up to include such locale-identifying landmarks as a backdrop for his foreground action.

The amateur cinefilmer can adapt similar technique, but he must guard against the common error of shooting too close to the background. A background composed of the stone foundation of the Statue of Liberty is no more impressive than would be a maze of the structural iron base of the Eiffel Tower. The camera angle must be such as to include, in the upper area of the background, a relatively and generally familiar portion of the identifying landmark.

This principle is applicable not only when traveling far and wide, but particularly when you are working with simple, intimate scenes around home, office, factory, farm, shop, school or institution. No matter whether you are making a general view or a close-up, search for a backdrop that is directly related to your subject matter. Many times you will have to move either your character in the foreground or your background objects in order to include both in the frame at the same time.

When an artist chooses a subject, he has a mind's eye view of just how he wants it to look. In selecting his subject he takes the professional liberty of rearranging the component elements to fit the proportions of his canvas if he thinks that it will enable him to create an ideal picture. You, too, can and should remodel your subject if by so doing you can tell a more interesting and complete story within the limits of your frame line.

As soon as you arrive on your desired set, cast your picture eye around and spot background objects that are appropriate. If you are in a hay field, try to line up the cutting and raking operations with a large haystack in the background.

When you are working along the water front include the bow of a boat, the stack of a steamer, or the mast of a sailing vessel behind your principle action. Close-ups on board the boats can be backdropped with some identifying object in the structure such as a port hole, binnacle, rigging, or a life ring.

Or when you are working in Yellowstone National Park, be sure to spot in well known phenomena such as Old Faithful, Mammoth Hot Springs, and Yellowstone Canyon instead of ordinary trees and mountains that might be anywhere in the Rocky Mountain region.

Sometimes the backdrop can be brought into your picture by moving your camera to the right or left; but on other occasions this can be accomplished merely by seeking a low

• *Continued on Page 516*





• The newsreel shot above is backdropped by the famous tower of the Miami Biltmore Hotel. Note the dramatic touch given the second photo by the backdrop of dark sky. In third photo, subject was purposely placed so Sphinx would backdrop the scene and automatically establish locale. How dramatically the ancient wall of China establishes locale in the bottom photo! Without wall in distance, it could be a mission ruin or a scene in Spain!

Authored by
GEO W. CUSHMAN

Some Like Reversal Titles— Some Like 'em Positive!

WHENEVER we hear a group of cinebugs discussing their hobby, the ever interesting phase of title making sooner or later has its part in the conversation. Then, nearly always, the relative merits of positive titles and those made on reversal film are thoroughly raked over the coals. Those who prefer the positive method claim it superior, while workers in the reversal category argue that process to be the better of the two.

But it isn't our purpose here to continue arguing along either vein, for both films have their characteristics—their advantages. Rather, we wish to review the many possibilities of title making with reversal film. It seems that most title discussions now-a-days rather assume that the ideal title is that made with positive film. An amateur in Seattle recently wrote us, "Is it possible to make titles on ordinary reversal film? All the articles and magazines explain the uses of positive film, but seldom have I seen the results to be expected with reversal film. Must I use positive film? Why can't I use reversal film?"

His point, we believe, is rather well taken, for it does seem as though the positive method is the one most discussed. But many an amateur prefers reversal film for titles, even though it may be a bit more costly, and here are some of the reasons:

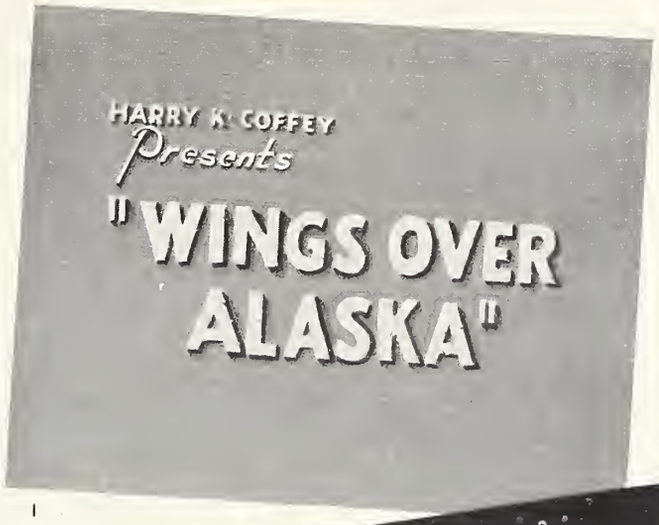
A title to be made on reversal film may be drawn or lettered exactly as the maker wishes it to appear on the screen—that is, the tonal values are the same. If he wants white letters, he makes them white. If he wants a shaded background, he can make it exactly as he wants the finished title to appear. He can visualize easily his final result on the screen before photographing it. The positive worker, on the other hand, must make his values in reverse—that is, he must make them as a negative.

Another tremendous advantage is that nearly all reversal film emulsions are much faster than positive films. Thus, smaller lens openings may be used, and less light is needed. Furthermore, since the background is black (or dark), the illumination need not be perfectly even, as is absolutely necessary when white backgrounds and positive film is used.

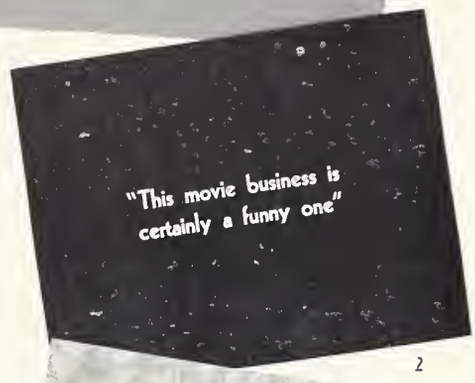
Some workers prefer the reversal title because they do not have to wait until the camera is empty before their titling can begin. To the amateur who prefers to title as he goes, the reversal title is his only answer unless, of course, he carries two cameras. Titles made on the same film as the scenes are always in focus when projected. This is not always true with titles made on positive film as some positive film bases and emulsions are not always of the same thickness as the reversal film into which they are spliced and this requires troublesome re-focusing of the titles during projection.

The first time an amateur tries titles on reversal film, he may get perfect results, then again he may not. There are four requisites necessary to a perfect title. The

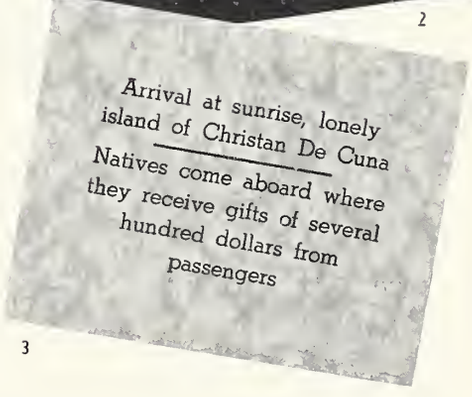
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1



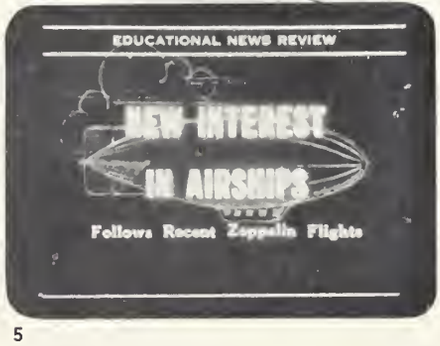
2



3

4





5

• Figures 1, 2 and 3 are original title cards for reversal film titles. Fig. 4 is a typical amateur title card for "direct-positive" title making. The title, as photographed on positive film, is shown in Fig. 5.

Reported by
CLUB EDITOR



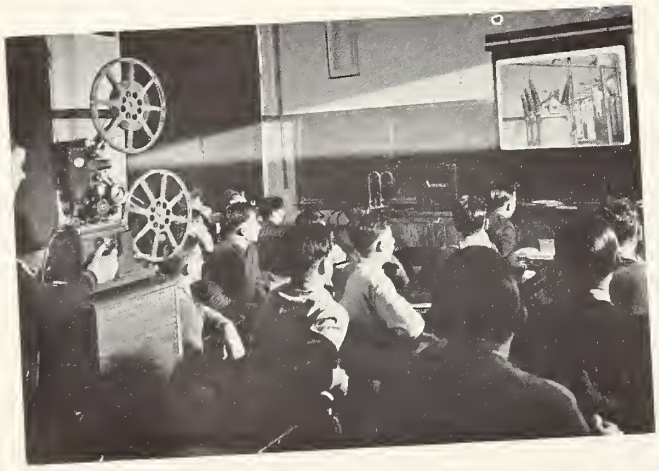
Graphic Photos

Shows For Shut-Ins Spreading Fast Among Movie Clubs

• There's probably an orphanage, a children's hospital, or an old folks home in your vicinity whose inmates would derive a great deal of joy from periodical showing of amateur films. Clubs everywhere are undertaking extensive exhibition schedules of member's and club films to shut-ins.

RECENT club bulletins indicate increasing activity in a service that is, perhaps, one of the finest any amateur cine club could offer—the exhibition of films to invalids, shut-ins and hospitalized groups. This movement, pioneered more than a year ago by some of the most progressive cine clubs in the country, is growing steadily.

Way down under — in Melbourne, Australia, Harold G. Marriott has been screening films to shut-ins and putting on movie shows for charity benefits which have netted more than $2500.00 for the institutions sponsoring his programs.



Lawson Studios

The Metropolitan Cine Club of St. Paul, has just rounded out a year of such service in their city and plan to extend their service in 1940. The Y.M.C.A. Movie and Camera Club of Des Moines is going rapidly forward with plans to exhibit films regularly to shut-ins and old folks. They report the idea has taken on like wildfire! And in Berwyn, Illinois, the Suburban fire! And in Berwyn, Illinois, the Suburban Amateur Movie Club makes it a point each year to put on a big Christmas Movie Party for the youngsters of their community, drawing attendances of around 200 children and parents.

One thing, however, hinders the progress of such a movement among a great many clubs—lack of films. Obviously, a single club undertaking a program of this kind must have unlimited films to draw upon if such a service is to continue for any length of time. More films must be made available to clubs, and HOME MOVIES magazine stands ready to offer its services to aid in increasing outlet of films or in furthering a plan, now in the embryonic stage, of an interchange of amateur made films among responsible clubs throughout the country.

This film interchange plan, full details of which will be announced early in 1940, while primarily intended as a service to club members, will serve a still greater purpose in providing material for special showings for shut-ins. It is planned to include in the exchange service, the interchanging of prints of professionally made films as well. Of special importance is the opportunity afforded serious minded amateur picture producers to give their brain-childs and super-colossals more extended showing than ordinarily afforded in family and club exhibitions. Good amateur cine productions that might otherwise mold on the shelf, after a dozen or so club and neighborhood showings, will now get into circulation, providing cheer for hundreds of unfortunates and at the same time swell the prestige of the filmer and demonstrate his cinematic prowess for the edification of brother cinebugs.

But getting back to these showings for shut-ins. If your club is interested in this movement—and it certainly should be—gather together the best films from among your club members and put on a show for a group of invalids or old-folks in your vicinity. Or, if there is a children's hospital in your city, go to the officials and offer your services. They'll be only too glad to

• *Continued on Page 518*

Reviews by
THE EDITORS



"Tell Me How I Can Improve My Film"

AMATEUR filmers of home movies are invited to submit their films to the editors of HOME MOVIES for review and helpful criticism. Unless otherwise requested, reviews of films which we believe would benefit other amateurs will be published each month. Films will be rated one, two, three or four stars, and films qualifying for two or more stars will receive an animated leader indicating such award. Detailed reviews, with suggestions for improvement — if any — will be mailed to all amateurs submitting films.

When submitting your film for analysis, please advise make of camera, speed of lens, whether or not tripod was used, or if you used filters, exposure meter, or other accessories. While this information is not essential to obtain an analysis of your film, we would like to pass it on for the benefit of other amateurs who are invariably interested in what the other fellow uses in making his pictures. The following reviews were selected for publication this month:

"Fair Enough" ★ ★ ★
200 Ft. 8mm Kodachrome — J. A. T.

The nation's two fairs, at San Francisco and in New York, provided cinefilmers with a wealth of shooting material this year and some mighty fine documents exist on both 8mm and 16mm films of these now famous expositions. With such popular subjects, there is a tendency towards sameness in the treatment and in the filming by many amateurs, and to win more than ordinary recognition with a film on this subject—one's film really has to be good.

Such a film is "Fair Enough"—a documentary in color of the San Francisco Golden Gate Exposition, already accorded top honors by this filmer's club associates. It opens with a fine panorama of the exposition with the main title superimposed. Unlike a great many fair films previously reviewed, this filmer took the pains to study composition and as a result almost every shot is a gem! They're exquisitely framed with gently moving branches of trees or shrubs or the billowing fronds of palm trees. Or an imposing part of some structure is projected into the scene to form a framework. In almost every scene, some object is in motion. Water, trees, leaves, people, or cars.

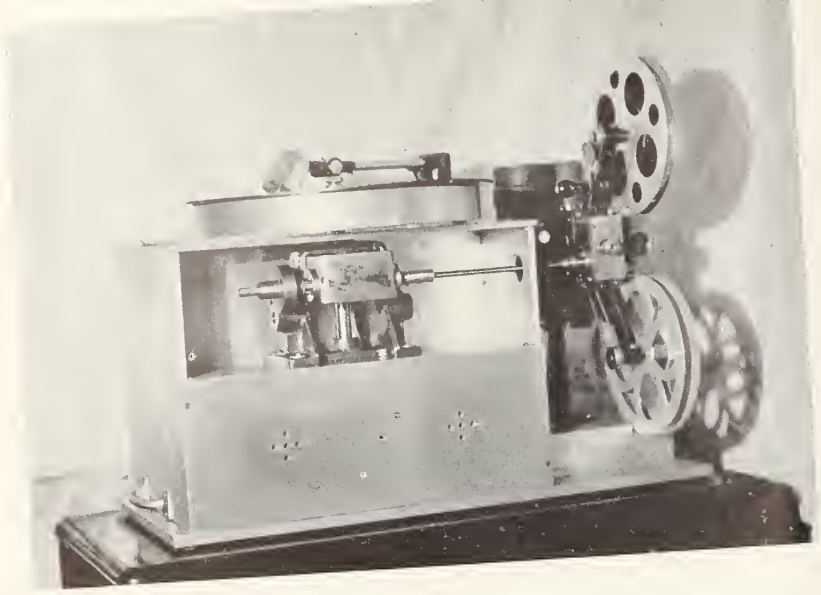
The highlights, however, were the mask

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• "Fair Enough" contains some fine night shots and some well executed montage shots, one of which — a five segment montage — is reproduced below. Bottom left — Reproduction from 16mm film, "Cavalcade Of The Air".



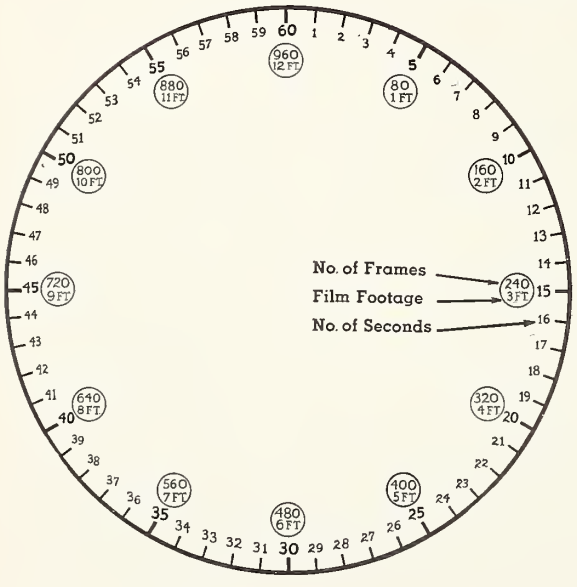




Authored by
RAY E. MERVILLE

Synchronizing Sound To Home Movies Is Simple

• Pictured above is o turntoble coupled with projector which insures constont synchronizotion of recording with film. This hookup wos constructed by on omateur from stock ports purchosed ot o hordwore ond electricol supply house. Below — A new foce for your telechron clock, tells ot o glonce the number of fromes or the footoge of film projected within a period of time from one to sixty seconds os on aid in cueing sound for your film.



WE amateurs can't claim any new developments in the realm of sound for movies because this field has been thoroughly worked over by experts and scientists. But now and then an amateur develops an idea or a new gadget that makes the approach of practical and simple sound application to amateur movies a great deal nearer. We mean, of course, the addition of sound to home movie films by the amateur himself.

Most of us know that the original, successful commercial talking pictures were made possible by sound, music, and dialogue recorded on records which were played simultaneously with projection of the film, on apparatus synchronized with the projector.

Later, sound-on-film was developed and universally adopted because of its many practical advantages, not the least important of which was the fact that it was no longer necessary to ship two records to a theatre—the film and the sound disc.

Nevertheless, discs — as a medium for providing sound for films—remain highly practical and offer the one simple, and perhaps the most successful means for the amateur to convert his cinefilms into "talkies." Disc recording equipment is the simplest for the average amateur to understand and to construct—and we assume that most cinebugs will want to build their own. The necessary parts are available from markets easily accessible from the most remote points in the country. They can even be had from the mail order houses!

Illustrated here, is a successful amateur hookup that permits projection of film and the playing of recordings with both in constant synchronization. The projector is coupled to the turntable through a solid shaft coupled to the reduction gear box attached to the synchronous motor. A similar hookup can be made, using a flexible shaft such as a section of a speedometer cable.

The regular projection motor is also used, but only to turn the fan for cooling the projection lamp. It is disengaged from the projector gear assembly by removal of the fan belt. The shaft from the turntable is coupled to the spindle on the projector to which a hand crank is often attached, and the entire projector movement is turned simultaneously with the turntable by the synchronous motor. The turntable assembly is conveniently arranged so that the turntable is on top of the cabinet where it may easily be operated by the projectionist.

This setup may look a bit complicated but it is really very simple to construct. The synchronous motor, reduction gear assembly, metal shaft and couplings, and possibly—even the turntable—can be purchased from the average wholesale hardware firm or mail order house. They are all "stock" items.

In addition to the above mentioned equipment, you will need an amplifier and a loud speaker to project the sound. These additional items need only be purchased in the event you do not have a modern radio in your home or if you intend to move your outfit about in order to give shows outside of your home. Otherwise, the outfit may be coupled directly to your radio, which can be placed behind your screen, and the music or sound recording of your film played through it.

We shall not attempt to go into minute detail with plans, etc., for the construction of such an outfit, because each make projector will require a different type of connection and because of the physical differences, may even require a different arrangement of the apparatus. We hope that most amateurs, seriously interested in adding sound to their

• *Continued on Page 530*

"It's NEW To Me"

by CINEBUG SHOPPER



Castle's Xmas Films

"For year-long cheer, give Castle Films."

The appropriateness and pleasure of home movies as a gift item for Christmas is stressed in the new Castle catalog which lists all of the company's product, including sixteen new releases.

Among the outstanding gift films are Castle's "News Parade of the Year" and "Christmas Time in Toyland." The latter is a gay holiday package with a new "surprise" Christmas story.

Included in the 1939-40 line-up are three new Terry Toon cartoons, and such titles as "Bali," "Ride 'Em Cowboy," "Fresh Water Fishing," "Football-1939" and "The War in Europe," this latter having actual war scenes.

* * *

Mogull's News Bulletin

The holiday edition of Mogull's Photo-Cine News is now off the press and includes the greatest number of news items, and other material ever to appear in this publication. In addition to the helpful articles for the movie maker and candid photographer, it is also a complete catalog of the items available from Mogull's.

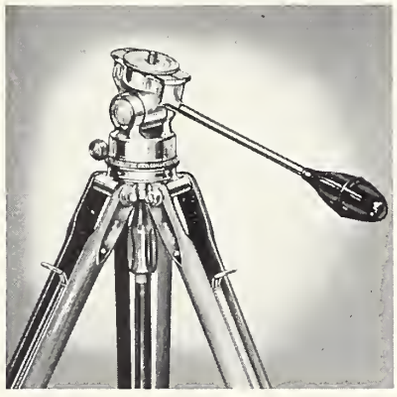
Interested amateurs may secure copies of Mogull's Photo-Cine News regularly by writing Mogull's, Inc., 68 West 48th St., New York City.

New Tubular Tripod

A new Deluxe Tripod and Head is announced by Thalhammer, of Los Angeles. The new item is especially designed for the exacting amateur and the professional and incorporates every fine feature of Thalhammer workmanship, including the instant-on camera plug, large panning base calibrated to a full 360 degrees, positive locking clamps, surefoot points and rigidized construction.

Made in two sections, with chromium plated brass tubular extensions, it opens to 60 inches. Every piece is individually machined and fitted for precision performance. The weight is 6¼ pounds.

* * *



Free Protective Treatment

Announcement of a new service to 8 and 16mm movie makers to the effect that all film processed by them will be given the Bolex Cinelac protective treatment without additional charge, is made by The Camera Exchange, P. O. Box 1915, Denver, Colorado.

* * *

Travel Films

Globe Trotters and World Cruise filmers who returned from their travels minus shots of important places in foreign lands, can review these places and re-live the pleasant hours spent there through the medium of an extensive library of films available from Nu-Art Films, Inc., 145 West 45th St., New York, N. Y. Those interested are invited to write for catalogs and lists of films.



Xmas Combination

DeJur-Amsco announces a "Merry Christmas combination" for holiday giving. It is made up of the DeJur Model 5A Photo Electric Exposure Meter and case, and their Superimposed Image Range Finder and case. Both are packed in a black plastic gift box.

Particular allure has been put into the gift box design. It is embossed bakelite in a Grecian motif, may be used for storing negatives, prints, jewelery, hosiery etc.

* * *

New Films

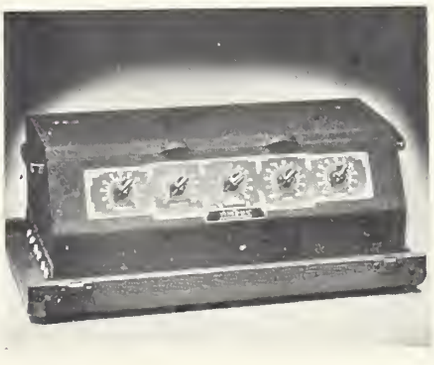
Two notable additions of new 16mm sound-on-film pictures have just been announced by Post Pictures Corporation, of New York. These are "King of the the Sierras," a 6-reel epic drama produced by Grand National, and a series of eight, 2-reel, all star, westerns.

* * *

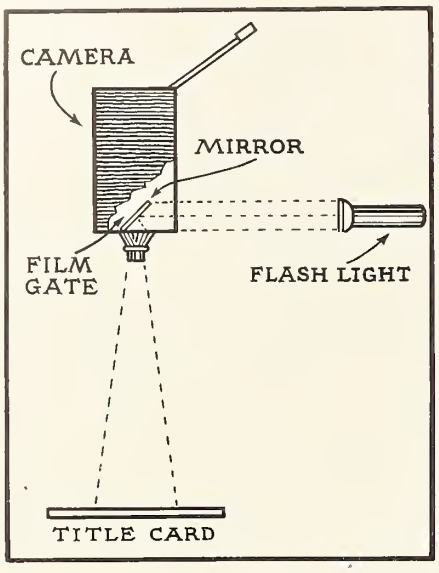
Ampro P.A. System

Newest Ampro product announced this month is a flexible Tri-purpose Public Address System. In addition to operating with microphones and phonographs it can be used as a powerful auxiliary amplifier with Ampro's low-

• *Continued on Page 531*



THE EXPERIMENTAL



Centering Titles

Accurate centering of camera with title card may be accomplished as follows:

With the camera in place on the titler, open the film gate at a 45 degree angle and place a small mirror against the gate. Using your projector or a small flashlight, direct a beam of light against the mirror and you will see, projected on your title card, an area of light proportionate to the area that will be covered by your lens. After card has been centered with camera, secure camera firmly in position or mark title board to insure accurate placement of subsequent title cards. While some cine camera gates are not adaptable to this idea, it will work with good results with the majority of cameras.

—Paul Gross

CINEBUGS!

• If you have an idea for a gadget, trick, or shortcut in filming, titling, editing or processing home movies, pass it on to your fellow Cinebugs through these columns. If your idea is published you will receive two reels for your efforts. Extraordinary ideas will net you a roll of film.

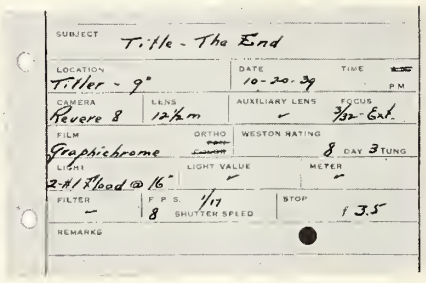
Ideas not published will be held for future publication unless they duplicate ideas previously received. Endeavor also to send along photos or rough sketches illustrating your suggestions. There is no limit to number of suggestions you may submit.

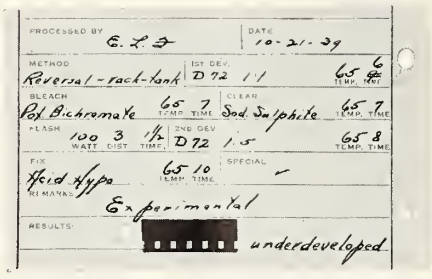
Names and addresses of contributors of published ideas are furnished a prominent manufacturer interested in acquiring rights to saleable gadgets on a royalty basis.

Important: When submitting ideas, be sure to mention whether equipment you use is 8mm or 16mm, enabling us to promptly forward awards adaptable to your use.

Record Forms

Serious Cinebugs bent on improving their filming and processing keep accurate records of exposure, film make, processing formulas, etc. Illustrated here are the front and back of a small loose-leaf card form I had printed for my use. On one side is kept all data concerning the exposure of a film, and on the other, the data relative to processing together with a clipping of that film. The forms are self-explanatory. The cards are kept in inexpensive, loose-leaf binders obtainable from the five and ten cent stores. My fellow cinebugs would rather spend an evening studying my record books and discussing the film-





ing and processing problems which they represent, than seeing my films on the screen. These record cards have taught me more than I ever could have gained from reading books.

—Edw. L. Frederick

Cueing Guide

For best results the cueing of records, in recording sound effects and music with films, should be done while the record is in motion. Playing records from a "standing start" does not give satisfactory results.

The illustration shows a novel idea worked out that insures extremely accurate placement of needle on the cue point of any record. It involves the use of a simple protractor which may be purchased from any stationery or dime store, and which is attached to the phonograph or turntable case at the rear of the tone arm pivot as shown.

A "pointer," made from a piece of lightweight metal, is attached to the end of the tone arm so that the point reaches over the protractor and into the scale range.

To cue a record, play it and mark on the cue sheet the numbers on the protractor indicated by the pointer at the desired playing or "starting" positions.

—Ray Rieschel

Reel Storage Cases

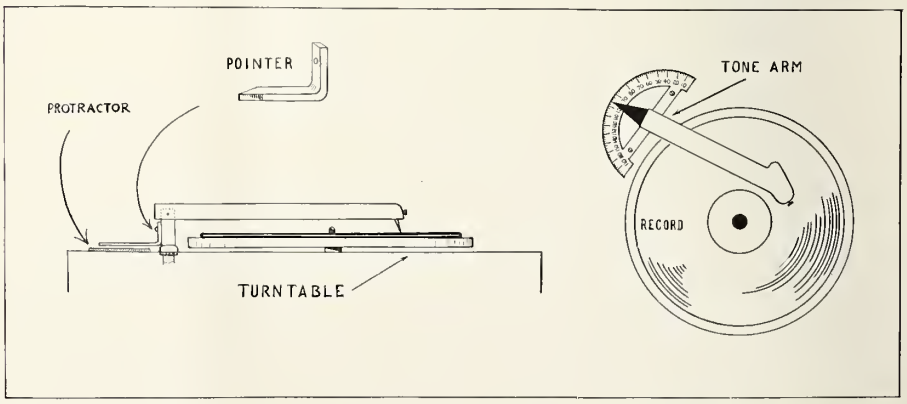
The large round Quaker Oats cartons make excellent storage cases for 8mm reels. The whole box will accommodate 17 reels and cans. Cut to one-half size, it will hold 8 reels and cans. Be sure to remove lid carefully; and for a finish, cover the box and lid with pebble-grained or other ornamental paper. A length of leather strap riveted at either side will convert the box into a handy carrying case.

—Walter L. Winston

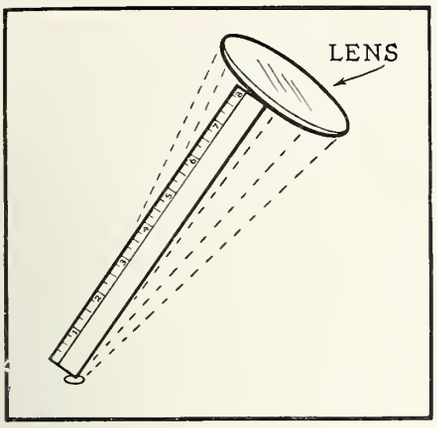
Title Letters

You can have your title letters and eat them too! Letters made of candy icing and sold by the dime stores for decorating birthday cakes, make beautiful titles. They are 11/16" high, all capital letters, and are obtainable in several colors. Those I purchased cost 5c per card of fifty letters. About three cards or 150 letters should be ample for ordinary titling purposes.

—R. C. Crosley



CINE WORKSHOP . . . gadgets, tricks and short cuts contributed by Cinebugs.



Focal Length Guage

To determine the focusing distance of an unmarked supplemental or close-up lens, hold it toward the sun or an electric light globe so as to cast the converging beam of light on a sheet of paper. When the light "spot" on the paper reaches its smallest area, measure the distance of the lens from the paper and this will give you the focusing distance. Thus, if the "spot" is eight inches from the lens, this lens should be used for photographing titles or close-ups at a distance of eight inches. This idea is particularly helpful where supplemental or spectacle lenses do not have the size engraved upon them.

—Andrew Obertots

Shoot As You Drive

When I was driving an old model car, my wife did not mind my rigging up trick gadgets on the old bus; but when we bought a new car this year I had to promise her not to "disfigure" it.

For our vacation trip, I wanted to shoot movies while driving. So, I rigged up a camera holder to fit the glare-shield socket as shown in the photo. All I have to do is to remove the glare-shield and slip the camera holder in the socket.

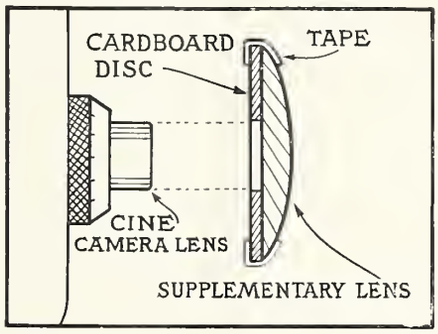


To make this gadget, I bought a length of cold rolled steel, bent it as shown, and attached to it a part of an old tilt-pan head I had lying around the house. It permits easy sighting of camera and shooting in any direction.

—Cliff F. Heilman

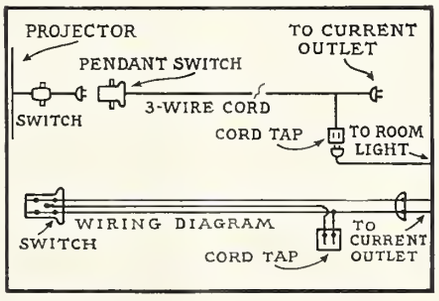
Lens Holder

A simple, "snap-on" holder for attaching supplemental lenses to camera may easily be made as follows: Cut a disc of thick cardboard the same size as the supplemental lens. In the center, cut a hole of the same diameter



as your camera lens, place the supplemental lens over this disc, and bind the two together with scotch or adhesive tape as shown in the sketch. To use, simply slip over camera lens. This idea enables you to use a wide variety of sizes of supplemental lenses for shooting titles and ultra closeups without the need of a titler.

—Herman Romer



Room-Light Control

Most of the room light control gadgets I have seen or that have been suggested to me require an extra cord —a lot of extra wire lying on the floor to entangle the feet of guests.

Here's an arrangement that eliminates the extra cord. It requires the use of a special switch commonly known as a "pendant switch and current tap." This gadget is available from most of the electrical supply houses. If you like, specify Arrow No. 29000 or Hubel Electric No. 7020.

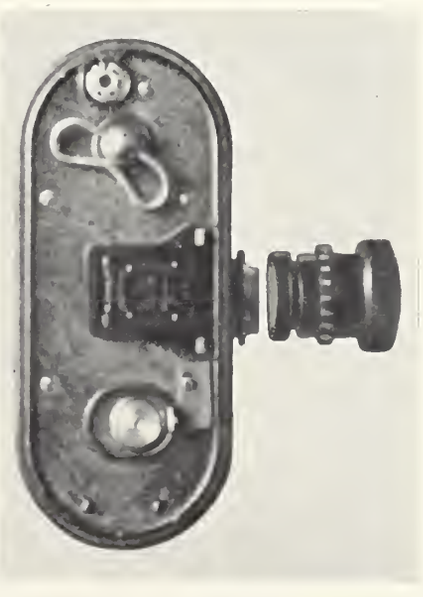
The complete wiring diagram is shown in the sketch which will enable any amateur to rig up the assembly himself. The regular projector cord should be shortened to about 12″ or 18″ and finished off with a connecting plug. The extension cord, which consists of three wires (three separate wires may be used or 3-wire cord is obtainable at any electric supply house) is fitted at one end with the pendant switch which connects to the plug near the projector. The other end is finished off with a connecting plug for the current supply. Cut in conveniently in the line as desired—usually near the connecting plug—a current tap block. This provides for connecting room light to the circuit so that it may be controlled by the pendant switch. In operating the room light switch the flow of current to projector is never interrupted.

—H. A. Leisy

Telephoto Lens

The accompanying illustration shows a simple, inexpensive, but very effective "telephoto" lens which I made for my camera and which can be adapted to almost any 8mm cine camera. For only $1.00, I purchased from a local pawnshop a pair of sport binoculars—the kind with short coupled lens assemblies that may be worn like spectacles. I detached one of the lens assemblies and reamed out the small opening so that it would fit snugly over my cam-

• *Continued on Page 536*



Home Movies' Firs

WITH holiday bonus checks to spend and a new cine camera or projector heading their Christmas "want" list, amateur movie fans are haunting camera shops, comparing the various cameras and checking the relative merits of projectors.

HOME MOVIES presents its first annual pictorial Cine Show this month, presenting data on some of the most popular makes and models of cine equipment and enabling prospective purchasers to choose their equipment leisurely and in the quite of their fireside.

The first thing you'll notice about 1940 home movie equipment is that more cameras have improved telescopic viewfinders, are lighter in weight, smoother running. Projectors feature increased wattage, smoother operation, and flickerless projection. Some provide for conversion to sound at low cost. More detailed information follows on each of the models pictured here.

1. *Eastman 8mm Cine Kodak, Model 60. Features ultra fast f/1.9 lens in focusing mount, telescopic viewfinder, exposure chart, and footage indicator. Lenses are interchangeable. Takes 25 ft. spools of double eight millimeter film. One speed of 16 frames per second. Shutter speed, 1/34 of a second. List price, $67.50. Other 8mm and also 16mm models available.*

2. *Excel camera, Model No. 39. F/3.5 lens in fixed focus mount. Footage indicator, telescopic viewfinder, exposure chart. Takes either 25 ft. or 50 ft. dbl. 8mm film. One speed—16 F.P.S. List $24.50.*

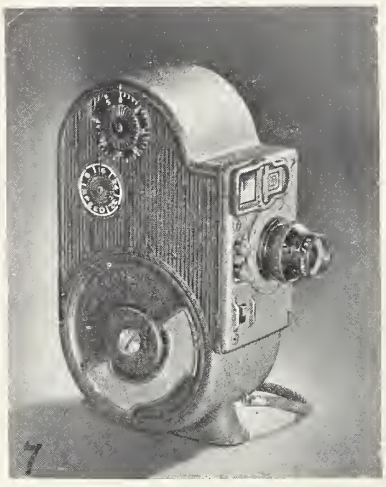
3. *The new Revere 8mm cine camera resplendent in grey crackle finish and featuring F/3.5 Universal focus lens, speeds of 8, 12, 16, 24, and 32 F.P.S., 1/35 second shutter speed, footage indicator and telescopic viewfinder. This model lists for $23.95. Others available at $29.50 and $52.50.*

4. *Keystone 8mm cine camera, Model k-8 This popular low-priced camera features fixed focus F/3.5 lens with other lenses interchangeable, Footage indicator, telescopic and side viewfinders, camera speeds of 12, 16, and 64 F.P.S., a shutter speed of 1/40 of a second, and brown crackle finish. This model sells for $26.50. Two other models featuring faster lenses available at $34.00 and $57.00.*

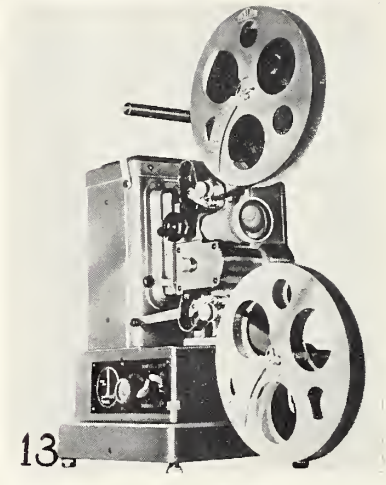
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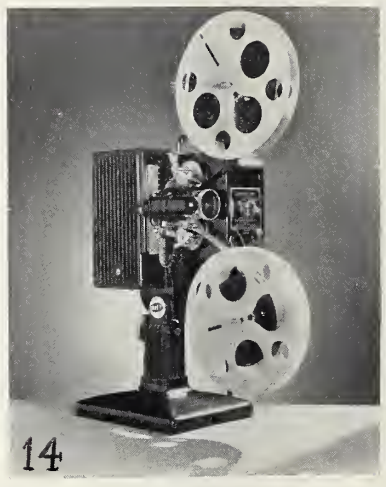


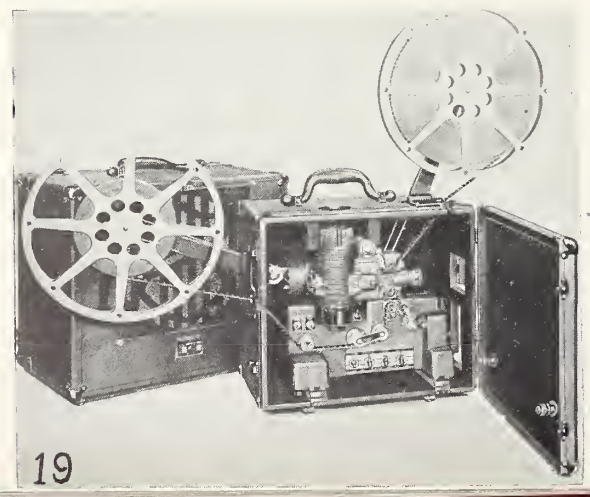


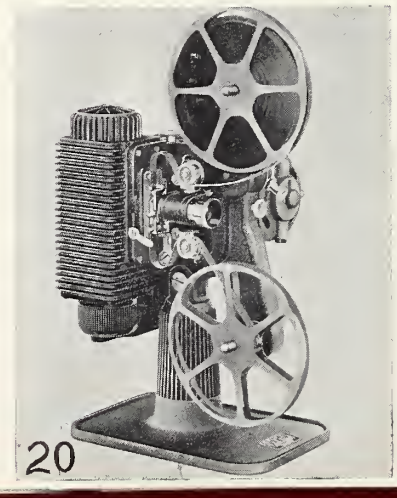


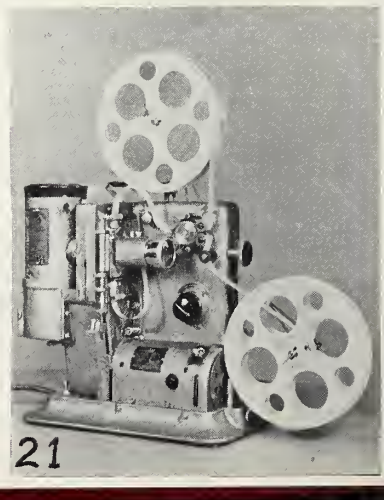




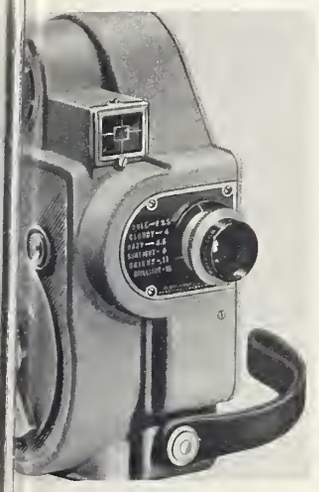




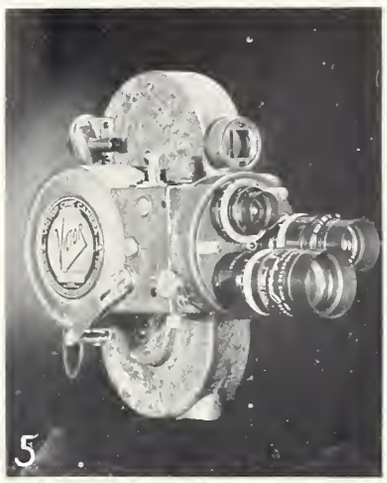




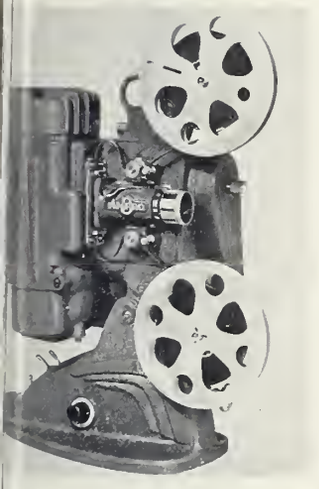
Annual Cine Show

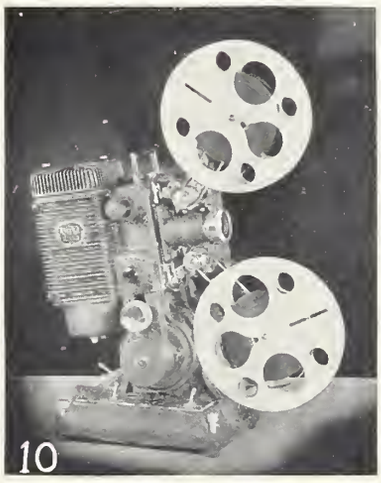


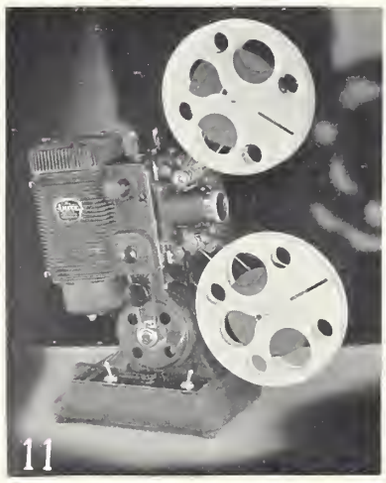


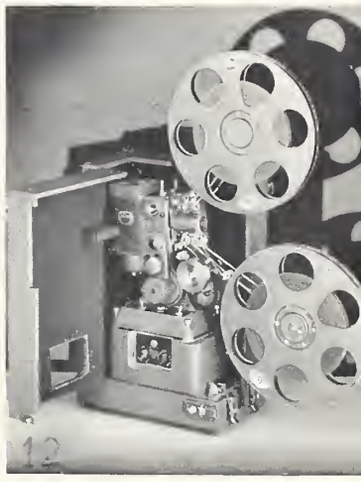




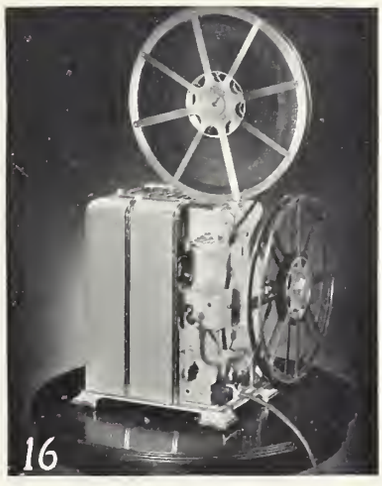


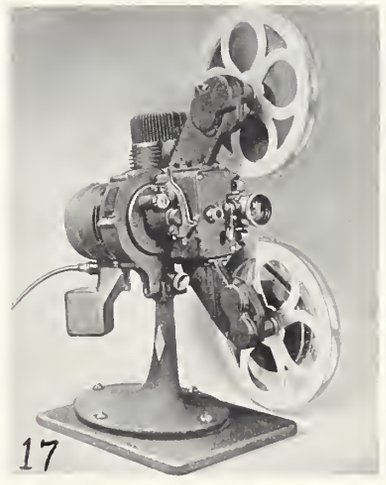


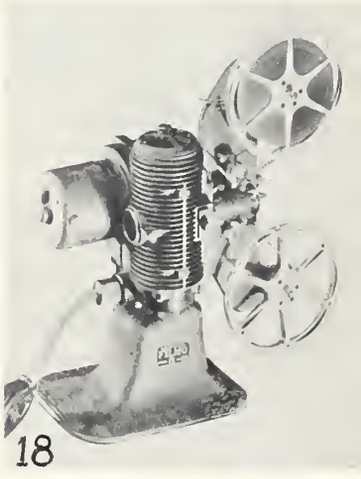


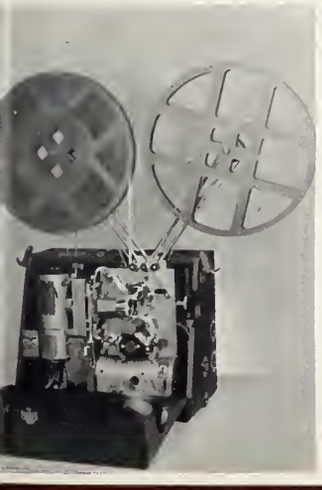


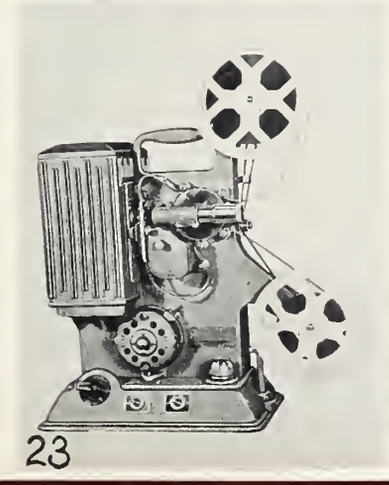


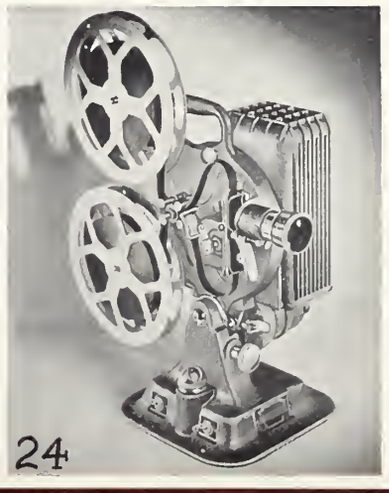






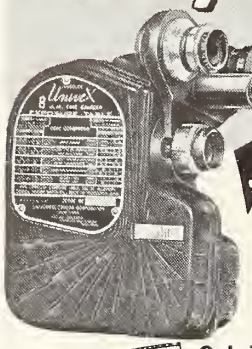








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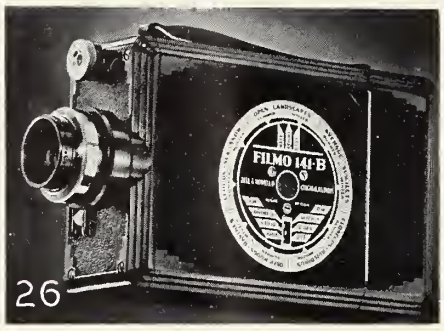
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5. *Victor 16mm camera, Model 4, features a turret front that accommodates 3 lenses. Is fitted with 1" f/1.5 lens in focusing mount, that focuses as close as 1½ feet, has telescopic viewfinder with parallax adjustment, speeds of 8, 16, 24, 32, and 72 F.P.S., a shutter speed of 1/28 second, starting button lock, and footage indicator. It takes either 50 or 100 foot rolls of 16 mm film. Crackle bronze finish with nickel trim. Lists for $145.00.*

6. *Univex 8mm special "Turret Front" model. Features improved through-the-camera viewfinder with calibrations for various lenses, ½ in. f/3.5 lens that focuses up to 1 foot, one speed—16 F.P.S., and a shutter speed of 1/30 second. Turret accommodates three lenses. Takes regular Univex 30 foot rolls of single 8mm film. Price, $30.95. Other Univex turret models available from $25.00 to $59.75.*

7. *Bell & Howell's 8mm Filmo "Companion." Features ½" f/3.5 lens in Universal focus mount (interchangeable), geared footage indicator, speeds of 8, 16, 24, and*



32 F.P.S., a shutter speed of 1/35 second, built-in eye-level viewfinder with masks for different lenses, single exposure button, exposure guide, 25 foot double 8mm film capacity, and wrist loop. Finished in brown crackle, this model sells for $49.50, and is adaptable to new Filmo windback device. Other Filmo "Eights" are available at $75.00 and $140.00.

8. *The Bolex Model H-8 double 8mm cine camera features a capacity of 100 feet of double 8mm film, a Meyer Kino-Plasmat f/1.5 lens in focusing mount (interchangeable), a revolving 3-lens turret front, telescopic viewfinder with parallax adjustment and focusing adjustment to compensate for various lenses, automatic film threading, reflex ground glass focusing device, speeds of 8, 16, 24, 32, and 64 F.P.S., a shutter speed of 1/29 second, film reverse and windback, single frame release, starting button lock, visual and also audible footage counter, and exposure guide. Finished in black grained leather with polished nickle trim. List price, $275.00*

9. *Ampro's new 8mm silent projector features a still picture lever, automatic safety shutter, reverse picture operation, fast motor rewind, full 400 foot reel capacity if desired, 500 watts illumination, flickerless pictures at slow speed, efficient cooling system with cool air intake across film aperture to insure longer life of films, tilting knob, automatic pilot light, rheostat speed control, and 1" f/1.6 lens. Operates on either AC or DC current. List price to be announced later.*

10. *Ampro 16mm silent projector, Model N. C., convertible to sound. Features 750 watt illumination, f/1.65 lens, 400 foot reels, extension arms for 1600 foot reels, separate light switch, framing device, helical focusing mount, belt drive with rheostat speed control, barrel type shutter, forced cooling system, tilting device, single frame projection, reverse, motor rewind, and automatic pilot light. Cast aluminum construction in brown crackle finish. List, $175.00.*

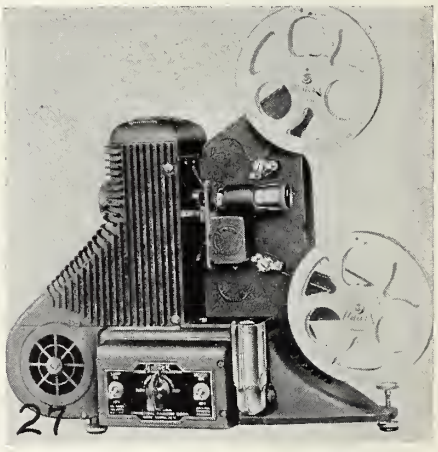
11. *Ampro 16mm silent projector, Model K. D. is similar to model N. C. except that it is not convertible to sound. All other features are the same. List price of $135.00 includes case and accessories.*

12. *Ampro Model U-B 16mm projector for sound or silent films. Operates on AC only. 750 or 1000 watts illumination, extension arms for 1600 foot reels, separate light switch, 2" f/1.65 lens, helical focusing mount, belt drive, rheostat speed control, barrel shutter, forced cooling system, film snubbers, tilting, framing, and single frame devices, reverse, motor rewind, and automatic pilot light. Sound equipment features 12" speaker, amplifier with 30 watts maximum and 15 watts undistorted output, and operates on either 50 or 60 cycle alternating current. Complete in "blimp" sound-proof case, $365.00.*

13. *Bolex Model G-816 combination 8mm and 16mm silent projector. Features universal motor for either A-C or D-C, 750 watts illumination, illuminated volt-meter giving lamp consumption in watts, rapid motor rewind, reverse projection, still picture projection, micrometer focusing, gate and pressure plates of stainless steel, tilting device, efficient cooling system, and quick changeover for either 8mm or 16mm films. Finished in bluish-grey lacquer with chrome trim. List, $235.00.*

14. *Eastman Kodascope G for silent 16mm films. 400' capacity, 450 to 750 watts four-way illumination, direct lighting, still picture device, separate light switch, f/1.6 lens, pilot light, separate motor switch, reverse, motor rewind, rheostat speed control, self-lubricating bearings, rotary disc shutter, and fin and forced draft cooling system. Cast aluminum with fine black crackle finish. Price, complete with case, $113.35.*

15. *Eastman's new 8mm Kodascope Model 70. Features 1" f/1.6 lens, 300, 400, or 500 watts illumination, new style film gate, con-*



venient threading knob, three point switch controlling lamp, motor, and cooling fan; rapid power rewind, lamp off during rewind, motor speed control, tilting adjustment knob, cooling system, and convenient carrying handle, pre-lubricated main bearings. Complete with roomy carrying case, extra reel, extension cord, and splicing outfit, but without lamp, $68.50.

16. *Eastman 16mm Sound Kodascope Special. 1600 ft. capacity, 400-750 watt illumination, direct lighting, Eastman 2" f/1.6 lens, combination motor drive, automatic speed control, rotary disc shutter, blower cooling, film snubbers, tilting device, motor rewind, two projection speeds for sound or silent film projection, and a sound system capable of ample volume without distortion. Complete with sound equipment, case, extra reel, and accessories, $800.00.*

17. *Bell & Howell 16mm Filmo "Master" silent film projetcor, 400 ft. capacity; extension arms for 1600 ft. reels; 400, 500, or 750 watts illumination; separate light switch; 2" f/1.6 lens; helical focusing mount; gear drive; friction speed control; rotary disc shutter; blower and fin cooling system; sealed motor lubrication; 2-way tilting device; single frame projection; reverse; pilot light; and motor rewind. Aluminum alloy construction in brown crackle finish. Complete with reel and case, $139.00.*

18. *Bell & Howell 8mm Filmo projector. Is similar to the "Master," except for 8mm. 200 foot film capacity, 500 watt lamp, and 1" lens. Price complete, $118.00.*

19. *Filmosound "Utility" 16mm sound projector. Projector and amplifier are housed in one case, the speaker in another. Adaptable to both silent and sound film projection. Capacity 2000' film; 750 watts illumination; 2" f/1.6 lens; motor and gear drive; governor speed control; rotary disc shutter; blower and fin cooling system; metered lubrication; sealed motor lubrication; quick tilt device; reverse; and clutch for still pictures. Microphone input system with separate volume control; tone and volume control; push-pull amplifier; dynamic speaker; frequency range to 7090c. Price complete, $369.00.*

20. *Revere 8mm projector 300' capacity; 300, 400 or 500 watts illumination; 60 cycle A-C motor; direct lighting; separate light switch; 1" lens in helical focusing mount; gear and chain drive; friction speed control; rotary disc shutter; separate channel blowers for film and lamp; sealed lubrication; film snubbers; motor rewind; tilting device; and still picture device. Silver-grey crackle finish. Price, $59.50. Case, $5.00 extra.*

21. *Victor 16mm silent projector. Model 16. 400' capacity; (1600 foot extension arms available). Features 2" f/1.6 lens; 500 to 1000 watts illumination; automatically rewinds one film while projecting another; disappearing reel arms; direct lighting; separate light switch; gear drive; rheostat speed control; rotary disc shutter; blower cooling with special draft lamp house; tilting and single frame devices; Victor safety film trip; reverse; and pilot light. Price, $125.00. With case, $137.50.*

22. *Victor Model 40-A. Animatophone—combination 16mm silent and sound projector. Features of projector similar to Model 16, except for automatic rewind; universal motor for A-C or D-C; for sound, 50-60 cycle A-C; two speed governor; 750 or 1000 watts illumination. Amplifier—built-in, class A, 4 stage 5 watt undistorted output, 8 watts, with 12" speaker. Volume, tone, and photocell voltage controls. Socket for 8" speaker; for 12" or 15" speaker with adapter. Attachment jack for microphone or turntable. Price, less speaker, $270.00. 8" speaker, $25.00. 12" speaker, $45.00.*



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No. 2 S S Pan Halo	3.50	3.50
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23. *Keystone 8mm projector Model R-8. Features 500 watts illumination; 1" f/1.85 lens; 400 foot film capacity; adjustable tilt; separate switches for lamp and motor; framing device; pilot light; motor rewind; speed control; carrying handle; fan cooled; and universal A-C, D-C motor. Price, $55.00. Carrying case, $5.00 extra.*

24. *Keystone 16mm Silent Projector. Model A-81. In addition to central control of electrical operations, this model features a framing device; tilting device; forced draft cooling system; rapid motor rewind; carrying handle, 2" Wollensak f/1.65 achromatic lens; speed control; 750 watt illumination; and flickerless projection. Light brown crackle finish. Price, $69.50.*

25. *Excell 8mm projector. Model 110. Capacity 200 ft. film; extension arms available for 400 ft. capacity; 500 watts illumination; direct lighting; separate light switch; rheostat speed control; 1" f/1.85 lens; helical focusing mount; rotary disc shutter; blower ventilating system; motor rewind; tilting device; pilot light; framer; rewind clutch. List, $39.50. Carrying case extra.*

26. *Bell & Howell Filmo 16mm Camera. Model 141-B. A compact precision-built camera featuring magazine film loading; interchangeable lenses available with corresponding viewfinders; four speeds with single frame exposure; exposure guide; footage meter; and carrying handle. Prices: With f/2.7 lens, $115.00. With f/1.9 lens, $138.00.*

27. *Univex 500 Watt 8mm Projector. Model P-500. Features 1" f/1.6 lens; forced draft cooling system; still picture projection; pilot light; rheostat speed control; separate light and motor switches; tilting device; and motor rewind. Complete with lamp and one reel, $42.50. Carrying case, $5.50 extra.*

Yes—You, Too, Can Backdrop Your Movies . . .

• *Continued from Page 504*

camera angle. A group of religious dancers in front of a church are best backdropped if you put your camera on a short tripod or on the ground so as to get the church tower looming up behind the dancers.

Following are some examples of how I established effective local atmosphere in various scenes that were made for Movietone's Magic Carpet series and for The March of Time.

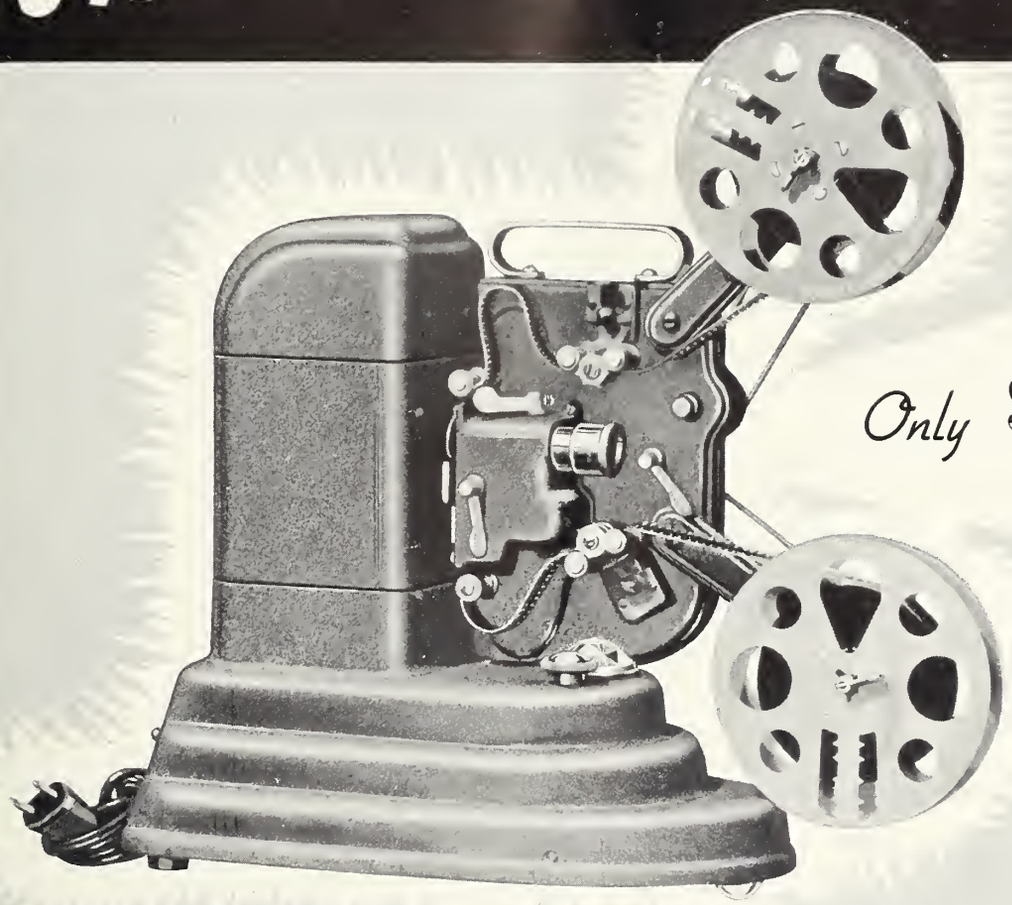
Along the Catalonian coast in Sunny Spain a fisherman was mending his nets. Nearby one of the fishing boats had a pirate's picture painted on the bow. If I moved back far enough to include both in the frame, each would be too small to be effective. So the fisherman was asked to move over until the pirate's picture appeared just over his shoulder in the background. United States Marines drilling on the Embassy Grounds in Peiping, China, were purposely lined up so that the Pagoda Tower on the Old City Gate was seen between a double row of marines with their regimental flags flying in the foreground. The result was convincingly "United States Marines in China" without a caption. In a harem in French Morocco the fancy, cut-out Moorish design doorway served as a fitting frame and backdrop for a close-up of one of the girls. Far in the interior of the Atlas Mountains, where superstition runs high, a bust close-up of the Caid at his Kasbah (castle) was made so that two black hand prints on his doorway loomed up in the background. These handprints reflected the superstitious leaning of the natives in this section and at the same time they were decorative.

This technique is religiously followed by the newsreel cameramen covering personalities. He always looks for the appropriate setting for his character. The aviator is placed in front of the motor and propeller of a plane; the general is lined up with his troops or in front of a map; the admiral, between the yawning muzzles of long range guns; the modern farmer, framed with the enormous wheel of a tractor; and the engineer standing so that the dam fills the screen in the background. A calendar on the wall behind your character is valuable to establish the date of your scene and a clock to emphasize the time of day.

When I filmed the renowned John Drinkwater at the Sphinx in Egypt, his profile was purposely overlapped against the profile of the Sphinx with both facing the same direction. Likewise, when a personality is to be filmed inside a building, fitting objects should be found for the background. Pictures, maps on the wall, and models are especially suited for backdrops here. A portrait of the President of the United States hung on the wall behind a governor, sitting at his desk, is appropriate. Where a business executive is carrying on the work started by his father, the portrait of the senior makes an imposing backdrop. On assignment to cover a T.V.A. board meeting for the March of Time, I moved in an enormous enlargement of Norris Dam behind the officials.

Specially arranged backdrops sometimes enable you to lift a technically difficult subject into the class of an effective shot with local atmosphere. A dark skinned native character against a glaring white building in the tropics is one of the common problems

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that faces the touring cameraman. In such instances, we usually get a palm frond or other tropical vegetation and have someone hold it between the sun and our setting in such a manner as to create a shadow pattern on the wall behind the character. This cuts down the glare and enables us to get an even exposure on the face and the background. In addition, our shot is emphasized by the artistic shadow pattern cast on the wall.

This same technique can be applied when you find a character in an interior setting where the walls are white. The shadow in this case need not be made to take a distinguishable form. Reach around and find any irregularly shaped object and place it in front of your light. Or the shadow of the character itself serves the purpose very well. At Mt. Athos, Greece, the use of an object shadow for background was used convincingly in close-ups of monks in pensive moods. Also on the harsh white wall of a Moroccan Kasbah, the shadow of a guard on duty did the trick to perfection. In such cases it is necessary to concentrate on side lighting instead of even front lighting.

A heavy filter can be used to produce just the right backdrop for a light object standing boldly against a clear blue sky. The red 23A or 25A filters accomplish this very nicely by darkening the sky. A very black object can be brought out against a light sky with a blue filter.

Publicity men consistently resort to the backdrop to work their client's interest into the picture by staging stunts and events in such a position that a hotel, recognizable skyline, a monument, factory or industry is in the background. An outstanding example of this can be found in innumerable newsreel shots that have been datelined Miami Biltmore where this imposing hotel is emphasized with pictorial value in the background.

Sometimes, when your set is too large to be included in your widest lens angle, you can backdrop in the excluded part of the set with shadows or mirrors. Shadows of prison bars on the back wall accomplishes this as does the shadow of a passing guard or sentry. A group sitting at a cafe table, looking offside intently, is unmistakeably emphasized as watching entertainers when dancing shadows appear on the wall behind. In the same manner, a large mirror on a wall once enabled me to show the faces of fezzed Egyptians seated at a table in a coffee shop watching Oriental dancers in a scene for "Shades of Cairo," in the "Magic Carpet" series.

To backdrop a passenger in an airplane or train window with a view of the passing landscape, or a business executive at his desk with city buildings through the window behind, offers another technical problem which can be solved by replacing the clear pane of window glass with one of red—a transformation easily made by the amateur by placing a sheet of red cellophane over the glass. This reduces the value of the outside light down to the same key as the interior which you can light with ordinary photofloods. Such backdrops are those often sought for yet seldom achieved. Usually the character is silhouetted in the foreground and the background brought out in detail, or the background sacrificed in chalky whiteness while the detail of the foreground object is brought out by exposing for the shadows.

Fast lens, telephotos, filters and a wide variety of film emulsions enable the amateur to overcome a lot of problems today that were believed unconquerable ten years ago. But you still need a "picture eye," ambition, and determination in order to backdrop your shots successfully whenever this artifice must be employed.

Almost without exception, the outstanding shots, which are applauded when seen on the screen, are not accidental or just as the cameraman found them, but rather the result of his ingenuity in arranging the component parts of his picture in the viewfinder just as an artist does on his canvas.

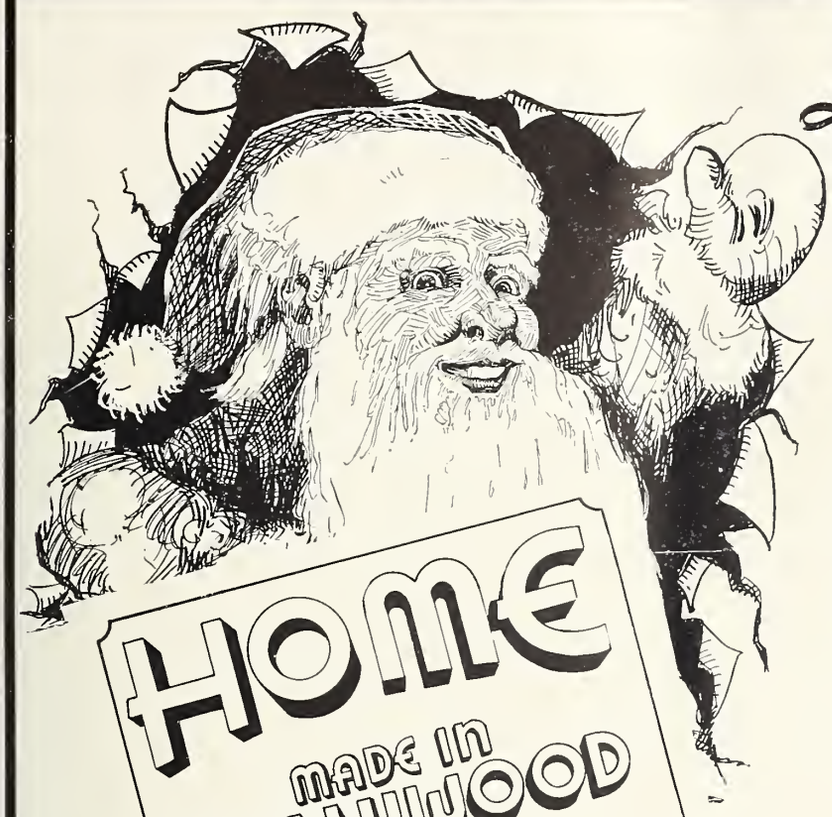
Shows For Shut-Ins Spreading Fast

• *Continued from Page 506*

cooperate with you in putting on the show.

Understand, of course, these shows should be given without any charge whatever, except where the program is sponsored by and is for the benefit of some charity. If your local PTA, for instance, is trying to raise funds to buy its own movie projector and films, you can start them off with a bang by putting on a series of shows at the school. The nickels and dimes brought in by such shows throughout the country have provided many a classroom with its own cine equipment.

You will, of course, select a projectionist for this undertaking whose skill in handling an exhibition in a smooth



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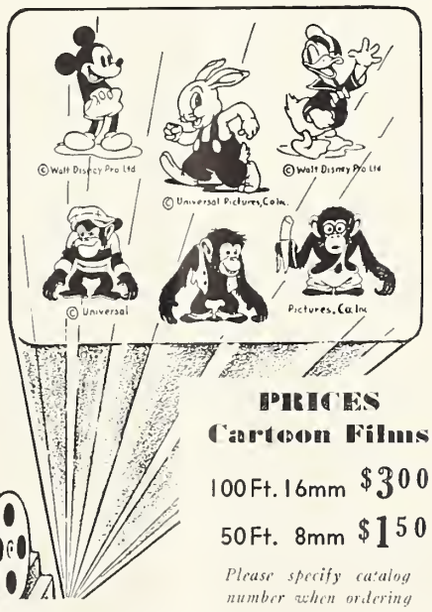
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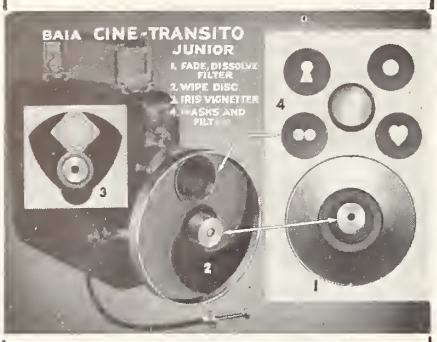
Ship Wrecked 1209A
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manner has already been demonstrated, and who will treat all films with the same care as if they were his own. If your club does not have its own projector and screen, no doubt these items can easily be recruited from among the membership for the charity shows.

HOME MOVIES invites all clubs interested in this movement to list with them all films available for loan or exchange. Thus, in time, a formidable list will be built up and published. Releases of new amateur productions will be added to this list as the originals, or prints of them, become available. Thus a club, with a series of showings lined up, will be able to communicate with other clubs to obtain the desired films for their shut-in shows as selected from the loan or exchange list.

An innovation injected into these special showings by one enterprising club, was a film depicting the activities of their group. Through its exhibition on every shut-in or charity program, much publicity and good-will was built up for the club.

This shut-in movie program idea could not be offered at a more opportune time. With the approach of the holidays, there are countless opportunities in every village, town, or city to bring a little cheer into the lives of those less fortunate than ourselves. Bedridden children or grown-ups, and the enfeebled confined to wheel chairs, all of whom may not have seen a movie in a long time, will be deeply grateful to you for any joy you may bring into their drab lives at Christmastime with a "surprise" showing of home movies.

Some Like Reversal Titles — Some Like 'Em Positive!

• *Continued from Page 505*

first is, that the title itself must have contrast. We cannot expect to have white letters and a black background if we use a creamy ink and a dark gray background. Second, the title must be placed squarely in front of the camera so that it is well centered on the frame, and all light reflections are killed. This may give the beginner his greatest trouble. The advanced worker will construct a titling rack or stand, test it thoroughly and use it always in the same positions. Uniform titles will be his reward—his hit and miss results will be over.

The third and fourth requisites are the same as for photographing anything else — correct exposure and focus. When white letters are used, the title often can be safely underexposed one stop. Critically speaking, the exposure should be governed according to the reflective power of the white letters, and only enough exposure allowed to render the letters clear and white on the screen. This assures underexposure on the background which is desired. Overexposure on the title as a whole often results in a light background and letters so white that they are indistinct and fuzzy with various amounts of halation.

Since the letters are relatively small, they must be reproduced with all the clarity possible, else they will not be legible on the screen. Few fixed focus lenses focus closer than 5 feet. Lenses in focusing mounts seldom focus closer than 18 inches or two feet. If the title is nearer than these distances, focusing must be carried on with either an extension of the camera lens, such as is accomplished with tubes or shims, or the use of a copying or supplemental lens must be employed. If the camera lens is not removable, only the second method can be used.

We dare say the exposure and focus problems will be solved first. Experience in previous phases of cinematography will make the worker familiar with them. Proper spacing of and around the title will be accomplished most easily by a series of tests, with accurate records kept of each. And lastly comes the matter of contrast.

Many workers have deserted the reversal title for the positive because they say they cannot get sufficient contrast. The trouble is not with the film —the trouble is with their title. Acknowledging the fact that automatic processing machines do tend to lighten the backgrounds somewhat, the desired contrast can be secured if it is in the title to begin with.

Many an amateur takes a so called "black" card, and letters it with "white" ink. His ink may or may not be white. It may look white to the eye, but not to the film. It may be full of color, it may be creamy or yellow, or it may be grey. Nine times out of ten the title card is not black, but a real deep grey. Make sure the card is a very flat black, with a soft finished surface. Deep pile cotton velvet is about the blackest thing there is. It absorbs just about all the light, and it can even be over-exposed one or two stops, yet still be jet black on the screen. It works well with pin or wooden letters.

Illumination and exposure also have their effect on contrast. Even with a

flat black card, it is possible to hold it to the light in such a way that light will reflect from it and cause it to appear grey. There must be no reflection of light by the title. It must be so lighted that all beams are reflected well to the side of the camera lens. This can be somewhat determined by placing a piece of glass over the title area and noting where the light reflects in relation to the lens.

Exposure likewise should be considered carefully. Any over-exposure, unless the background is absolutely black, will result in a grey background. The usual rule is to under-expose titles from one to two stops more than for ordinary filming under the same light conditions.

The average exposure in sunlight with ordinary film is about f.11. You note we say "average." Sunlight is seldom twice the same, and uniform re-

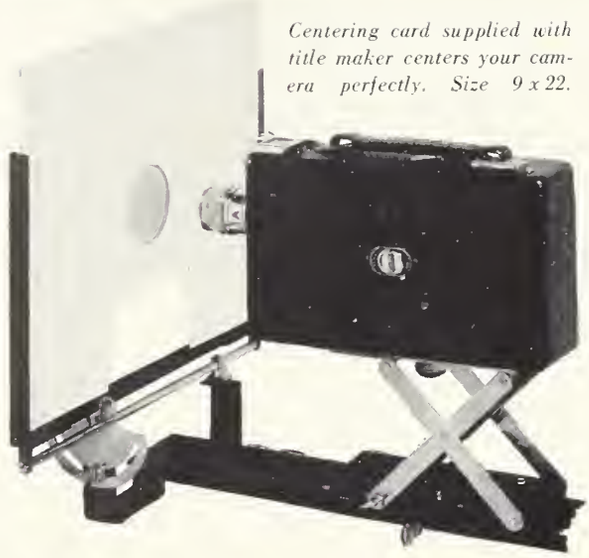
• *Continued on Next Page*

Exposure Meter Guide

(Revised November 1, 1939)

	Scheiner		Weston and GE	
	Day	Tungsten	Day	Tungsten
AGFA				
16mm SSS Pan	29	27	100	64
16mm Superpan (Discon.)	23	20	24	12
16mm Hypan	22	20	20	12
16mm Panchromatic	21	18	16	8
16mm Supreme Pan. Neg.	27	25	64	40
16mm Fine Gr. Pan. Neg.	20	15	12	4
16mm Positive	14	8	3	.3
8mm Twin-8 Hypan	24	21	32	16
8mm Sgl.-8 Filmopan	19	17	10	6
DUPONT				
Reversal Pan	21	19	16	10
Regular Pan Neg.	20	18	12	8
Superior Pan Neg.	24	21	32	20
Positive	12	..	2	1-6
EASTMAN				
16mm Super XX Pan	..	..	100	64
16mm Super X Pan	23	22	24	16
16mm Safety	20	18	12	8
16mm Sound Pan	23	21	24	16
16mm Pan. Negative	23	21	24	16
16mm Positive	16	10	..	6
8mm Super X Pan	23	21	24	16
8mm Regular Pan	18	16	8	5
Kodachrome (8 & 16mm)	18	14*	8	3*
Kodachrome (8 & 16mm). *With filter	18*	21	8*	12
GEVAERT				
Super Reversal	23	21	24	16
Panchro	20	18	12	8
Ortho	21	17	16	6
GENERA				
Super Pan	23	21	24	16
Panchromatic	20	18	12	8
Semi-Ortho	18	12	8	2
KIN O LUX				
No. 1	16	..	6	..
No. 2	18	16	12	..
No. 3	26	24	50	40
PELLEX				
Super	26	25	50	40
Pan	20	18	12	8
Ortho	18	14	8	3
Super 8mm	25	24	40	32
Ortho 8mm	17	12	6	2
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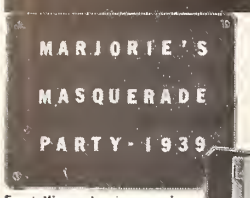
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sults with sunlight cannot be expected. The intelligent amateur soon finds this out and turns to artificial light, not only because it is fairly constant, but because he does not have to rely on only sunny hours to make his titles.

Practically all double exposure work with titles is done with reversal film. For instance, when a moving background is desired, the title (white ink and black card) is photographed in the regular way. In a dark room the film is wound back and again exposed on the scene. This is of course impossible with the positive method. Block letters cast natural dark shadows when photographed with reversal film. Positive film records the shadows as white. And so, while you may hear a great deal about making "direct-positive" titles on positive film—and they are good titles—you can also make equally good, and under certain conditions, sometimes better titles with reversal film. Titles are but closeups of printed cards, an absolute essential to any good home movie, and without a doubt one of the most fascinating phases of amateur movie making.

Teachers Aid Students Produce School Films . . .

• *Continued from Page 499*

thing that Hollywood does. Cosmopolitan Motion Pictures was the subject of a flattering three-page spread in one of the national picture magazines last spring, and a more actively ambitious bunch of youngsters can't be found anywhere. Such subjects as "Hansel and Gretel," "Aunt Cora's Visit," and "The Jewels of Desire" are among the best titles which have been made by this juvenile organization, with only a minimum of amateur equipment, and with only the most casual amount of adult assistance.

Across the continent, at San Antonio, Texas, another group of high school students has been similarly at work, under the name of Pixilated Productions. While back in Cleveland, Ohio, a student group from Shaw High School has entertained a great variety of audiences with its creditable production of "The Compact Case," an exciting murder mystery. In each of these cases the project has been initiated by the students, and has been carried out mainly with the occasional advice of a teacher who had casual acquaintance with amateur equipment. It all goes to show what can be achieved with the very minimum of inexpensive 16mm equipment.

One shouldn't get the mistaken notion that school-made movies are confined to the entertainment field, for an even greater number of school groups are engaged in the serious production of films designed for teaching purposes. With an operating budget of less than $1000 the public schools of Wauwatosa, Wisconsin, have produced a feature-length film on the life of the Menominee Indians who originally inhabited that section. Boys and girls of all ages, under adult direction, went out on location and relived the life of the Menominee while the film was being shot. The actors were students, the directors and technicians were teachers, and the equipment was that of the average amateur. At last report, the sale of admissions from local showings had practically pulled the production out of the red.

If one had been fortunate enough to visit one of the junior high schools in Louisville, Kentucky, last year, he would have heard the English classes talk of nothing but their full-length production of Scott's immortal "Lady of the Lake." These boys and girls, with the assistance of two of their teachers, embarked upon this venture as a direct result of their classroom study of the poem. They had the greatest fun in the world, and look what they have on celluloid to show for it!

A report from Chicago tells that the students in one of the departments of Lane Tech High School have been working on the film story of Chaucer's "Canterbury Tales." One of the high schools of Akron, Ohio, has made a 16mm film in color to tell the story of the health services offered by the city and its agencies. In Denver, high school students and teachers are producing a long series of one-reel films which are designed to better acquaint the student with civic, social, and economic problems of his immediate environment. So well thought of is this latter project that financial assistance has been given by a large philanthropic foundation.

Innumerable high schools all over the country have produced films built to serve as guidance material. The Phillip Livingston Junior High School, Albany, New York, has a 1500-foot color film to acquaint its new students with the work and aims of the school and to orient them in their first contacts with it.

To name all of these schools is but to set down a microscopic portion of those who are winding motor springs

and thumbing release catches every day of the school year. All of which means that here is an opportunity for the average fan who wants to do something more than snap-shoot the baby or the family's dog. If he is directly or indirectly connected with a school, so much the better. For those who have no such established connections, there is still a welcome at the neighborhood school. Almost any school can be sold on the idea, and will be glad to stand the costs. Imagine, then, the opportunities for practicing and perfecting camera and lighting techniques, for helping to plan and carry out projects far more ambitious than the individual's resources would permit.

To the fan who is genuinely interested in the future of the amateur movie, the work of the schools means a desirable swelling of his ranks by the vast army of youngsters who are getting interest and first-hand experience in the use of amateur equipment. For the fan who is also an educator, the experience of these schools has proven the worth and practicability of amateur equipment for the school's needs.

* * *

Keep Scene Footage Down

• *Continued from Page 502*

dated countryside, and this was held to slightly under two feet. Next was cut in a brief shot—only one foot in length—a closeup of floodwaters swirling about the corner of a flooded building. There were several other similar general shots of the flooded area, all containing about the same degree of interest, and therefore held down to approximately the same footage each. Then there was an unusual action shot of a chap riding a surfboard drawn by an automobile through the flooded waters. Because of the extraordinary interest contained in this shot, more footage was devoted to it—four feet.

The trick in editing this type of film is to "give your customers more pictures for the money!" By including a greater number of shots in a sequence through keeping scene footage down to the limit, the sequence and ultimately the entire film is made to appear longer and more interesting. A safe rule to follow in either editing or filming is, "the less action in a scene, the less footage should be devoted to it." Write that down and paste it on your editing board and you'll have something constantly before you to balance that urge to leave



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in excess footage simply because it was exceptionally well exposed.

In dissecting the newsreel type of film, we have pointed out the fundamentals of editing probably the simplest type of motion picture. Unlike the theatrical or scenario picture, there is little opportunity to build for suspense. The cutting of the news film or documentary picture involves chiefly the guaging of the importance of each shot and reducing footage to the minimum. Rarely does the medium of "emphasis" consist of more than proper measurement of scenes and their relative arrangement in the sequence.

In another article, scheduled by the editors for an early issue of HOME MOVIES, a sequence of a currently prominent theatrical motion picture will be dissected and analyzed scene by scene, demonstrating the technique to be employed in editing this type of film.

The primary lesson in editing we wish to convey here is the importance of keeping scene footage down to the minimum. More good amateur movies are handicapped by this error than by any other single factor. When shooting, make 'em as long as you wish; but when you take your cutting shears in hand don't spare the celluloid!

Put A Little "Oomph" In Your Xmas Movie!

• *Continued from Page 501*

through the keyhole watching "Santa" bring their gifts. Open your sequence with a shot of the youngsters tip-toeing to the door and peering through the keyhole. Here you bring your keyhole mask into play and make shots of what the children see—"Santa," whom they recognize as their daddy, because his whiskers keep falling off, and because it becomes so warm he is compelled to remove the coat of his costume. Cut back several times and make shots of each child changing places at the keyhole. You can take this plot up from this point and build it into an interesting story with the rest of the family in the picture.

For those of you bent on more pretentious filming, here is a synopsis for a nice Christmas film suggested by Dr. C. L. Heuck of Nampa, Idaho. It affords ample opportunity to use all of the cinematic tricks at your command, providing, as it does, for exterior shots, interior shots, angle closeups, filter shots, fades, the cutting in of a professionally made film-story or cartoon, and of course, good editing and titling.

A succession of brief, crisp shots introduce the mood and suggest the approach of Christmas—an angle shot of a newspaper announcement "21 shopping days until Christmas;" shoppers walking briskly in the downtown shopping district; shots of Christmas displays; Christmas trees on sale; feet hurrying through the snow (and those living in California or Florida can make this with artificial snow.); the wrapping of gifts; and finally other shots to indicate Christmas Eve.

Here the mood is slowed down. A deep filter and manipulation of our iris while shooting a medium exterior shot of our home, gives the illusion of dusk settling down. We fadein to a small boy snuggled up in a club chair in the living room, reading a book. The camera is moved forward to reveal the title of the book—"Santa Claus"—or some similar title. The boy's head nods, and he drops the book in his lap as he dozes off to sleep. The camera is set back to reveal a silhouette of the boy cast on the wall by table lamp or the flames in the fireplace, ending in a fadeout.

Fadein to a closeup of an illustration of Santa Claus in the open book on the boy's lap and fadeout. At the editing board, you will cut in at this point one of the commercially made films or cartoons on the subject of Christmas or Santa Claus. Such films are now available in either 8mm or 16mm from your photographic dealer.

Be sure to make several brief shots of the boy asleep in the chair to be cut in at intervals in the Santa Claus film. Also a shot of a clock set at midnight. This latter shot is cut toward the latter part of the Santa Claus film. As the Santa Claus film ends in a fade, fadein to another shot of the clock which indicates it is five o'clock in the morning. Cut back to the boy, showing him still asleep, huddled up in a corner of the chair.

To give the impression of dawn breaking, make a slow fadein, shooting through a window revealing a snowy scene out of doors. Back to the boy, as he shivvers, wakes up, and looks around the room in wide-eyed surprise. He looks toward the tree with an expression of delight.

Now, with our camera loaded with Kodachrome, swing the camera around to the tree which is fully trimmed and surrounded with packaged gifts. The boy enters the scene and starts unwrapping gifts. Daddy and Mother enter the scene in pajamas and with a look of surprise ask, in a spoken title, how he got dressed so quickly and quietly. With a sly wink, the boy continues unwrapping his gifts. Here,

EXPOSURE TABLES FOR PHOTOFLOOD LAMPS

For Use With Good Reflectors

Photoflood Lamps	Distance Lamps to Subject in Feet	*Diaphragm opening for films with Weston speeds of: 3	5	6	8	12	16	20	40	64
One No. 1 Lamp	3½	...	f2.8	...	f3.5	f4.5	f5.6	f6.3	...	...
	4	...	...	f2.8	...	...	f4.5	f5.6	f8	...
	4½	f1.9	...	...	...	f3.5	...	f4.5	...	...
	5	...	...	...	f2.8	...	...	...	f3.3	f8
	5½	f1.5	f1.9	...	...	...	f3.5	...	f5.6	...
	6	...	...	f1.9	...	f2.8	...	f3.5	...	f6.3
	6½	...	...	...	...	...	...	...	f4.5	...
	7	...	f1.5	...	f1.9	...	f2.8	...	...	f5.6
	7½	...	...	f1.5	...	...	...	...	...	...
	8	...	...	...	...	...	...	f2.8	...	f4.5
	8½	...	...	...	...	f1.9	...	...	f3.5	...
	9	...	...	...	f1.5	...	...	...	...	...
	10	...	...	...	...	...	f1.9	...	...	...
	11	...	...	...	...	f1.5	...	f1.9	f2.8	f3.5
Two No. 1's or One No. 2 or One No. R2	3½	f3.5	...	f4.5	f5.6	f6.3	f8	...	...	...
	4	...	f3.5	...	f4.5	...	f6.3	f8	f11	...
	4½	f2.8	...	...	...	f5.6	...	f6.3	...	...
	5	...	...	f3.5	...	f4.5	f5.6	...	...	f11
	5½	...	f2.8	...	f3.5	...	...	f5.6	f8	...
	6	f1.9	...	f2.8	...	...	f4.5	...	...	...
	6½	...	...	...	...	...	...	f4.5	f6.3	f8
	7	...	...	...	f.28	f3.5	...	...	...	...
	8	f1.5	f1.9	...	...	...	f3.5	...	f5.6	f6.3
	8½	...	...	...	...	f2.8	...	...	...	...
	9	...	...	f1.9	...	...	...	f3.5	f4.5	...
	10	...	f1.5	...	f1.9	...	f2.8	...	...	f5.6
	11	...	...	f1.5	...	...	...	f2.8	...	...
	12	...	...	...	...	f1.9	...	...	f3.5	f4.5
	13	...	...	...	f1.5	...	...	...	...	...
	14	...	...	...	...	...	f1.9	...	...	...
	16	...	...	...	...	f1.5	...	f1.9	f2.8	f3.5

Photoflood Lamps	Distance Lamps to Subject in Feet	*Diaphragm opening for films with Weston speeds of: 3	5	6	8	12	16	20	40	64
Three No. 1's or One No. 2 and One No. 1	3½	...	...	f5.6	...	f8	...	f11	...	...
	4	...	f4.5	...	f5.6	...	f8	...	...	f16
	4½	f3.5	...	f4.5	...	f6.3	...	f8	...	...
	5	f2.8	...	...	...	f5.6	...	...	f11	...
	5½	...	f3.5	...	f4.5	...	f6.3	...	...	...
	6	...	...	f3.5	...	...	f5.6	f6.3	...	f11
	6½	...	f2.8	...	f3.5	f4.5	...	f5.6	f8	...
	7½	f1.9	...	f2.8	...	...	f4.5	...	...	...
	8½	...	...	...	f2.8	f3.5	...	f4.5	f6.3	f8
	9½	f1.5	f1.9	...	...	...	f3.5	...	f5.6	...
	10½	...	...	f1.9	...	f2.8	...	f3.5	...	...
	11	...	...	...	...	...	...	...	...	f6.3
	12	...	...	...	...	...	f2.8	...	f4.5	f5.6
	12½	...	f1.5	...	f1.9	...	...	...	...	...
	14	...	...	f1.5	...	...	...	f2.8	...	...
	15	...	...	...	...	f1.9	...	...	f3.5	f4.5
	16	...	...	...	f1.5	...	...	...	...	...
Four No. 1's or Two No. 2's or Two No. R2's or One No. 2 and Two No. 1's or One No. 4	3½	...	f5.6	f6.3	...	...	f11	...	...	...
	4	f4.5	...	f5.6	f6.3	...	...	f11	f16	...
	4½	f3.5	...	...	...	f8	...	...	...	...
	5	...	f4.5	...	f5.6	f6.3	f8	...	...	f16
	5½	...	...	f4.5	...	...	...	f8	f11	...
	6	f2.8	f3.5	...	f4.5	f5.6	f6.3	...	...	...
	6½	...	...	...	...	...	...	f6.3	...	...
	7	...	...	f3.5	...	...	f5.6	...	...	f11
	7½	...	f2.8	...	...	f4.5	...	...	...	...
	8	...	...	...	f3.5	...	...	f5.6	f8	...
	8½	f1.9	...	f2.8	...	...	f4.5	...	...	...
	9½	...	...	...	f2.8	f3.5	...	f4.5	f6.3	...
	10	...	...	...	...	...	...	...	...	f8
	11	f1.5	f1.9	...	...	f2.8	f3.5	...	f5.6	...
	12	...	...	f1.9	...	...	...	f3.5	...	f6.3
	13	...	...	...	...	...	f2.8	...	f4.5	...
	14	...	f1.5	...	f1.9	...	...	...	...	f5.6
	15	...	...	f1.5	...	...	...	f2.8	...	...
	17	...	...	...	...	f1.9	...	...	f3.5	f4.5
	18	...	...	...	f1.5	...	...	...	...	...

*For Weston speeds of popular films, refer to Exposure Meter Guide on another page. (See table of contents.)

This data based on interiors and subjects of medium color.

For light colored subjects and interiors close diaphragm one-half stop.

For dark colored subjects and interiors open diaphragm one-half stop.



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make closeups of Mother and Daddy and other members of the family opening their gifts. End the story with shots of Dad monopolizing the boy's train, (or other important toy) while the boy unsuccessfully maneuvers about to get his hands on it. A fitting end title to this story would be to make a background shot of falling snow then superimpose the words—"Merry Christmas" which fade out and into the words—"The End."

Now just a word to you amateurs who may hesitate filming a Christmas movie because it involves shooting indoors. With the new faster films on the market, and the low cost of auxiliary lighting equipment, any amateur can successfully shoot good indoor movies. Lighting is no problem at all. Photoflood lamps costs but 25c and 50c each and you will probably need not more than two, and you may purchase inexpensive reflectors that will enable you to obtain highest efficiency from your photoflood lamps.

You can make it a Merrier Christmas at your house this year with a merry filming record of the event!

"Tell Me How I Can Improve My Film..."

• *Continued from Page 507*

shots and the montages! This filmer really makes his brother cinebugs sit up and take notice with his artistry. In the early introduction of the picture, he tells, with a subtitle, of people coming from far and near to visit the fair. This is followed with a nice shot of the fairgrounds. Suddenly, there is an angular wipe-down effect from one corner which stops at the center, dividing the scene and forming a composite shot. A montage of scenes in the "wiped-on" area show trains, airplanes, automobiles, etc., traveling toward the fair. Superimposed over one of the scenes is a shot of a parade of license plates of the various states!

To accomplish these effects must have required endless hours of experimentation and unusual effort on the part of the filmer. He had to make his master shot. He had to keep an accurate record of his frames in the wind-back process and a still more accurate record of frames in shooting the mask shots.

As the film progresses, there is another series of composite shots accomplished by the masking process. These shots are illustrated here and speak for themselves.

Another cine trick found in this picture is the art of lap-irising. This is accomplished by irising out one scene, winding back the film, and irising in the next scene—the same as in making a lap-dissolve. Use of the lap-iris enhanced this picture considerably because it was something different in cinematic effects.

The picture also proves that shooting the fair in color at night can be accomplished successfully. The night shots are superb.

And what can this filmer do to improve his film? Not a great deal. We'd say a few more titles descriptive of the fair, the buildings, and points of interest, would improve it. It's a full reel now, J. A. T., but you can make way for those extra titles by shortening some of those night shots.

"Finders Keepers" ★★
175 Ft. 8mm Kodachrome—L. B. R.

Taking a cue from a scenario previously published in HOME MOVIES, this filmer has turned out a nice documentary of a blue-eyed blonde of about one and one-half summers. It is composed of both outdoor and indoor shots which are well lighted except for one or two of the interiors. The editing is good and the titling very well done, although inadequate.

The continuity concerns a young couple. The wife wishes a baby. The husband yearns for a new car. Together they visit a park and there they find an abandoned baby girl. The husband of course does not get his car. The child is taken to their home and in a series of shots that follow we see the baby being bathed and cared for and several other intimate and compelling scenes. We particularly liked the fine closeups, of which there were many. This film was well edited with medium shots, closeups, and ultra closeups in good numbers. The main and credit titles were nicely executed. The chief fault is lack of descriptive titles.

To improve, we would suggest titling the entire picture to give it increased continuity. Especially are titles required at the beginning to establish the story, clarify its objective, and later, to smooth out the transition between the earlier scenes and general shots of the child which follow. As it is, the picture starts out with a nice plot; but it thins out later. Retitling would tie the last three-fourths of the picture much closer together.

"Cavalcade Of The Air" ★★
400 Ft. 16mm — C. P. W.

This nicely exposed 16mm film touches upon the history of modern aviation and closes with fine shots of some of our largest aerial transports and naval bombing planes. The picture opens with a shot of a youth reading a book in a corner of a cozily furnished den. A closeup reveals the title of the book to be "History of Aviation." Other closeups of the contents of the book disclose sketches of the aircraft of the Wright Brothers and other early day inventors.

The telephone in the room rings and the boy answers it. On the other end of the line is a youth who has called the first boy to remind him to attend "tomorrow's junior aircraft builder's meeting." The sequence ends with a fadeout at this point—a very professional method of handling.

There is a fade-in of a group of boys seated at a bench, building model aircraft. The first boy enters the scene carrying the model airplane he has built at home.

Next we see scenes of the model air meeting—the diminutive airplane models, with rubber band motors, lined up ready to take off. A fine closeup shot shows one well designed model with propeller whirring and suddenly taking off.

A subtitle tells us that these boys are the great airmen of the future, and then follows shots of various types of real aircraft taken at airports and an army air field.

Photography was generally good with consistently good exposure for which due credit must be given this filmer's consistent use of an exposure meter. Pictures were not always rock steady, due chiefly to the lack of a tripod. Editing was nicely done.

To improve, we would suggest cutting out those few light flashed frames that appear occasionally; add more descriptive titles; and cut those panorama shots in two! They are too long.

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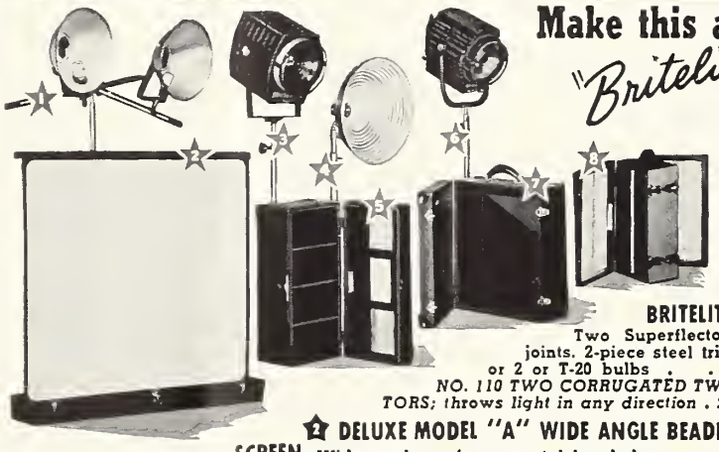
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"Souvenir" — Joins The Hit Parade

• *Continued from Page 500*

be placed on her finger that evening, she removes and gives to her father, a ring she has been wearing—an heirloom.

As she leaves the house, we see the father fondling the ring, as he sits before the fire, reminiscing on the past. The trend of his reminiscences is indicated by a series of dates which zoom across the screen in montage effect, which takes us from 1940 back to 1889.

We see this man, as a youth, courting his sweetheart and placing this ring upon her finger. Soon after their marriage a little girl is born to them. The mother becomes interested in singing, and a series of montage shots indicate she achieves notable success on the concert stage.

Another montage series shows newspaper headlines acclaiming her success, hands clapping, huge bouquets being handed to her over the footlights, and eventually—another newspaper headline telling of her sailing for Europe on a concert tour.

Another series of montages shows the woman at the liner rail, waving goodbye to her husband ashore, the liner in the background in miniature, and of her tossing her engagement ring to her husband as a token.

Next we see the sudden sinking of the S.S. Lusitania which carries the singer to her death. This is one of the finest amateur miniature shots we have yet seen.

While the husband is seated in his study, the daily newspaper, carrying news of the liner's sinking, is brought to him which brings the first notice of his wife's death. This sequence fades out with the grief-stricken husband taking his baby daughter into his arms and lulling her to sleep.

The picture then fades back to the husband—now the greyhaired father—dozing at the fireside. The embers have burned low, and among the shadows we see the girl enter the room, kiss her father good night and extinguish the lights.

The final scene, is the same as the opening shot—with the girl removing her engagement ring and placing it in the jewel box. The words, "The End" are superimposed over the latter part of the scene as it is faded out.

Remier accomplished the zooming of the huge dates without the aid of a zoom titler. The dates, painted on large cards, were held in front of the camera then moved back and away from the camera with a slightly swinging movement that gave the effect far greater punch than would have been possible with a zoom titler.

Photography was excellent, and, as we have already stated, the lighting of the sets—all interiors—was very expertly done. Editing was well handled both from the camera as well as the editing board. Indeed, it was a pleasure to view this film and not feel the recurrent urge to stop the projec-

Movie of Month

• Each month the Editors of HOME MOVIES select the best picture sent in for analysis and designate it "The Movie of the Month." This movie is given a detailed review and a special leader is awarded the maker.

This award does not affect the eligibility of such films for entry in the annual HOME MOVIES CONTEST. They are automatically entered for rejudging with those films submitted especially for the annual contest. Films awarded the honor of MOVIE OF THE MONTH to-date are:

DECEMBER: "Youth," produced by A. O. Jensen, Seattle, Wash. An 8mm picture 400 ft. in length.

JANUARY: "Destiny," produced by J. Frederick Morrison, of Long Beach, Calif. A 16mm picture 800 ft. in length.

FEBRUARY: "Insomniac," produced by M. R. Armstrong, Los Angeles, Calif. An 8mm picture 200 ft. in length.

MARCH: "Today We Die," produced by John Wentworth. A 16mm picture approximately 400 ft. long with musical accompaniment.

APRIL: "Chicagoland," produced by Theodore Shaw, Chicago, a 16mm picture, approximately 400 ft. long.

MAY: "Africa," produced by Mrs. Albert Heekin, Cincinnati, 16mm picture approximately 900 ft. long.

JUNE: "Alaska Cyclorama," produced by R. C. Denny, Fresno, Calif. 16mm picture approximately 800 ft.

JULY: "Behind the Dial," produced by Robert C. Orr, Mt. Kisco, N. Y. 16mm. picture approximately 400 ft.

AUGUST: "New England Holiday" produced by Albert Watts, Buffalo, N. Y. 8mm. Kodachrome picture, 800 ft.

SEPTEMBER: "Within the Garden Gates" produced by Murray Beliz, Sacramento, Calif. A 200 ft. 8mm Kodachrome film.

OCTOBER: "Hummingbirds" filmed by Richard L. Cassell, D.D.S., Los Angeles, Calif. A 16mm Kodachrome film, 400 feet in length.

NOVEMBER: "Esquire's Escapade," produced by Clarence M. Aldrich, Long Beach, Calif. A 16mm picture 800 feet in length.

DECEMBER: "Souvenir", produced by Harold E. Remier, Hollywood, Calif. A 100 ft. 8mm Kodachrome film.

tor and snip a few excess frames from unnecessarily lengthy scenes.

"Souvenir" is a home movie any amateur could have made. Whether or not anyone could have made it as well as Remier, would depend, we believe, on the extent they followed Remier's practice of studying cinematic art in professional motion pictures. Surely this is an outstanding example of the result of such study, notwithstanding the fact that considerable credit must be given Remier's personal talents.

Solve This Lighting Quiz

• *Continued from Page 503*

lens. The best way out of this dilemma is to photograph the table in sections, including only two or three people in each scene or set-up. This procedure makes it a great deal easier to light up your scenes properly. Here, particularly, modeling must be given special attention. Place one light in front of subject, and one at the side and at a slightly higher elevation. You'll immediately recognize the professional effects in your shots if you do!

And now let's analyze the scene illustrated here of the children playing beneath the tree. How do you think it was lighted—how many units were used and where were they placed? Here's a clue. The scene was shot using a film with a Weston rating of 16 mazda and with an "f" stop of 5.6. Be sure to take into consideration that the surroundings—walls, etc.—are comparatively light. So, with pencil in hand, indicate on the incomplete chart which appears on the same page as the photograph, just where the lights were placed to make the picture.

* * *

After marking the chart, read on. You'll find the correct answer to this lighting chart in the closing paragraphs of this article. In the meantime, let us review some more ideas on indoor lighting. Looking at the picture again, note how the table lamp has been lit and placed prominently in the scene to lend a natural appearance to the lighting. Remember always—if there is a domestic lighting unit in the scene—floor lamp, table lamp, or wall brackets — light 'em up before shooting! Remember, too, that the bulbs in such fixtures should be the same as ordinarily used. If you replace them temporarily with photofloods, lighting effect may be unnatural.

Should you use photofloods in a lighting fixture off-scene to throw

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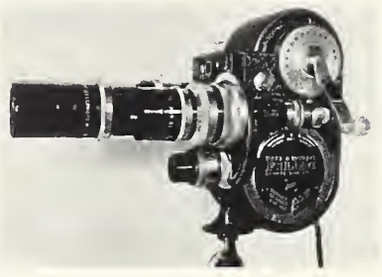
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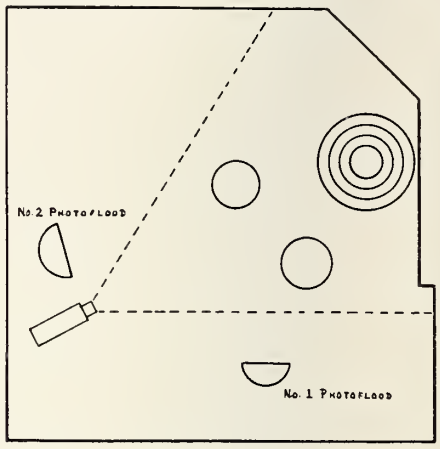
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additional light into the setting, do not consider this light of the same intensity as that coming from your photofloods in regular reflectors, when making your calculations. The exposures in the Indoor Lighting Chart, which appears on page 000, are based upon use of photofloods in regulation reflectors.

Today, photoflood lamps and simple temporary reflectors are so inexpensive that no cinebug should forego the added joy he can get out of Christmas filming, not to mention the fun he will have in showing successful indoor shots to his friends and family. You don't have to guess about the number of lamps you must use, then shoot your film and pray each of those two or three days you anxiously await the return of your film from the processors. A study of these "lighting quiz's" will save you a lot of time and unnecessary expense in spoiled film. By studying these charts you are virtually plotting your own lighting set-up in advance—on paper—where any mistakes can easily be corrected.

Let's see how you made out on this one. Another look at the photograph and it is apparent from the shadows cast on the walls that two light sources were employed. One of these—a photoflood No. 2—was located to the left of the camera and directed full upon the tree and subjects. Another unit consisting of a No. 1 Photoflood was placed at the right of the scene and much closer to the subjects than the No. 2 Photoflood unit. The generally light surroundings of the room made lighting of the tree a great deal more successful than if the walls had been dark. The diagram, which appears on this page, shows the actual lighting setup used to film the scene.



Synchronized Sound For Home Movies

• *Continued from Page 508*

movies, will find sufficient inspiration in this necessarily brief description to start planning a sound adaption for their own projectors. We know that you cinebugs who like to build your own equipment will find the job an easy one.

After your sound apparatus is built and coupled to your projector, you are ready to consider the making of recordings for your films. This, of course, requires other apparatus which you can build yourself and which will be described in another article in a later issue of Home Movies. In the meantime, your projector or your talking pictures idea need not remain dormant. In nearly every city today, there are music stores or recording studios where you may go and make your own records. In some instances it is possible to rent the recording apparatus by the day at nominal cost. Such opportunities exist in practically every city, but because they are not advertised, the average cinebug knows nothing of them. Now that we've given you a hint, make a survey of your local music stores. You may find not only the service you want, but a man behind the counter who understands your problem—yes, may even be a brother cinebug, too!

Synchronization of music and descriptive commentary to your cine films—8mm or 16mm—will provide very interesting winter recreation. In Hollywood, when music and commentary is added to a film after the picture has been made—as is often the case—this process is termed "dubbing-in." To "dub in" sound on a travelogue, the process is as follows: In the presence of a script writer and a sound effects man, the film is projected in the studio projection room. After reviewing the film several times, the script-writer retires and writes his script which is carefully timed to fit each scene and sequence. The narrator—the man with the "voice"—is then called in. Sometimes the narrator and the writer are one and the same person. The picture is projected again and again, and the narrator and sound-effects man rehearse until every detail and the timing is perfect. The picture is projected once more and this time the sound and dialogue are recorded on a strip of sound film which is later printed with the positive print of the picture. In the case of an amateur production, the sound would be recorded or "cut" on

a regular phonograph record.

When we hear a large gun being fired in a theatrical film, the sound is not always of the original firing of the gun but probably a similar effect concocted by the sound-effects man such as the sound of a flat board swung lustily against a thick steer hide stretched on a wooden frame. The sounds of swimmers paddling through the water in a swimming race are produced more realistically in the sound studio by the sound-effects man moving his hands back and forth in a pail full of water.

Amateurs can use similar expedients to produce the sound effects required for their films. You will need to project your film several times in advance, write a script outline, and then the complete narration—just as the professional does.

Whether you wish to edit your script to match the film, or edit your film to match the script, in order to time your sound, music or dialogue accurately, it will be necessary for you to devise a way to measure your film scenes in terms of footage or number of frames. Veeder footage counters are now available with 8mm or 16mm sprockets geared to register the film in feet.

You can make a measuring gadget of your own if you have a telechron clock around the house on which you can put a temporary "face" as illustrated here. This will enable you to determine at a glance the number of feet or frames of film required for a unit of time from one to 60 seconds. The telechron or electric clock used for this purpose must be one equipped with a third hand that rotates continuously at the rate of one complete revolution per minute. To use this clock in conjunction with your projector, your projector must be operating at exactly 16 frames per second.

Most amateur cinefilmers will embark upon synchronized sound rather timidly at first, confining their activity to a recorded commentary with sound effects and background music. But don't hesitate to try actual voice synchronization. The thrill you will get hearing *your* movies talk will never be forgotten—especially when it's a product of your own home-made sound recorder.

"It's NEW To Me . . ."

• *Continued from Page 509*

priced classroom model projectors for auditorium use and will provide adequate volume for audiences up to 10,000, according to Ampro.

Twin pilot lights illuminate the control panel and there is a monitor outlet which enables operator to "listen in." Dual mikes, dual projectors and dual phonographs can be used in various combinations and individual bass and treble tone compensators are provided.

* * *

Title Kit "Xmas Wrapped"

Jacob Stein Co., 175 Fifth Avenue, manufacturer of the "A to Z" Home Movie Titling Outfit, announces the renewal of his Christmas packaging plan. The "A to Z" Outfit will be gift wrapped in festive-colored Christmas paper and a gift card enclosed and mailed as a Christmas gift to any part of the country you desire. There is no extra charge for this service.

* * *

Xmas Film

Novelty Film Productions, 723 No. Van Ness, Hollywood, announce a new Christmas film especially recommended by them for children's gifts and for exhibition at Christmas time. It is an animated cartoon entitled, "Santa Claus Is Coming" and depicts Santa, his reindeers, and the elves, and closes with a title, "Merry Christmas." This film is available in 8mm and 16mm silent, and in 16mm sound, according to the distributors.

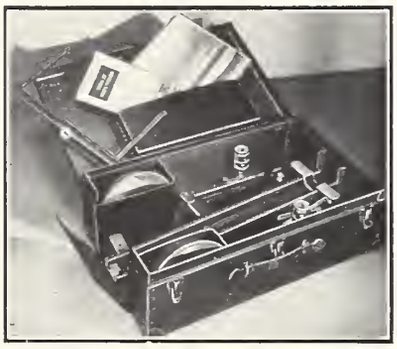
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Besbee Products Corp. announce several new improvements in their Universal Title maker. Without increasing the original list price, the set now includes five World's Fair or San Francisco Fair title backgrounds, and a ¾" title letter set. There are improvements in construction of the titler, too. Camera carriage has been made more rigid. Track design has been improved to permit smooth movement of camera in Zooming. Also, longer arms have been provided for the Title Illuminator unit, and provision made for mounting illuminator on a tripod. Besbee titling equipment is now carried by leading photographic dealers everywhere, according to the manufacturers.

Besbee Products Corp. offers free of charge to every amateur especially interested in the home movie field, a new illustrated price list. The first issue contains illustrations and descriptions of many accessories for editing, titling, closeup work, as well as other

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Above prices include processing. Send for 8MM, 16MM Price List.

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Photo titles, stationery, greeting cards, bookplates, advertising. Easy rules furnished. Junior Outfits $8.25 up. Senior $17 up. **Print for Others, Big Profits.** Sold direct from factory only. Write for free catalog and all details. **Kelsey Presses, W-94, Meriden, Conn.**

items for general photographic work. You may obtain a copy by writing direct to the company.

* * *

Fadette and Fade-O-Mask

Wives of cinebugs will be especially interested in news that a special gift packet containing the Wesco Fadette and the Fado-Mask wrapped in cellophane decorated in Christmas motif, will be available at photographic dealers during December.

These two popular accessories, for producing special effects in home movie filming, will be found on almost every movie maker's Christmas "want list."

* * *

Goerz Lens Plentiful

As far as the supply of high-grade photographic lenses is concerned, the European situation does not disturb the sales program of the C. P. Goerz American Optical Company, of 317 East 34th Street, New York City, at the present time, they declare.

They state their New York factory is ready as ever to supply American cameraists with a full line of their American product as they have done for over four decades.

Since 1899 they have been building fine anastigmat lenses for the various branches in photography, including photo-engraving and movie camera lenses, also accessories for same.

* * *

Kodak News

Fresh from Rochester come reports of Eastman Kodak's newest innovation for home movie projectionists—the "Projecto-Case." It's a new style combination carrying case and projector tripod for Kodascope model EE, series 11, and model G, series 11.

Folding tripod legs are provided permitting the carrying case to be quickly converted into a useful projector stand. A separate compartment on the side of the case houses the tripod legs when not in use.

Also of interest from Eastman is the announcement that Kodachrome in double 8mm width is now available in 100 foot spools for use with the Bolex 8mm camera.

* * *

New—Cine-Transito, Jr.

Baia Motion Picture Engineering Co., 8044 Hardyke, Detroit, Mich., announce a junior, low-priced edition of their popular Cine-Transito to be known as the Cine-Transito, Jr.

This attachment, adaptable to almost any 8mm or 16mm cine camera, is manually operated to produce fades, lap-dissolves, wipe-offs, and other cinematic tricks.

Cine-Transito, Jr., is complete with holder for masks and filters, cable release, and one effect-disc. Additional effect-discs are available at small cost.

* * *

Wrico Junior Lettering Set

The Wood-Regan Instrument Co., Nutley, N. J., manufacturers of lettering guides and pens for professional use, are offering a new inexpensive Wrico Junior Lettering Set.

Wrico Junior includes an accurately slotted, transparent blue Pyralin lettering guide, a highly finished metal lettering board with automatic straight edge and a special, blue Catalin mechanical pencil that uses thin leads.

With it you can print titles, etc. in perfectly formed, correctly proportioned letters with great speed.

Wrico Junior Lettering Set comes packed in an attractive, full colored, hinged lid, vest pocket size individual box, with complete instructions.

* * *

Horoscope Films

Because of the almost universal interest in astrology, Nu-Art Films, Inc., have acquired the exclusive 16mm rights to a series of 12 horoscopes, one for each month, from January to December. Produced by James A. Fitzpatrick of Travel-talk fame, they are unique and ideally fitted to add to any program because of their wide interest. Here is a novel subject that will appeal to any audience.

* * *

Lens Checking Service

If you are one of those camera fans who are losing sleep trying to discover the reason why negative after negative of carefully focused shots turn out fuzzy and lack sharpness, you are reminded by Central Camera Co., 230 S. Wabash Ave., Chicago, Ill., that the difficulty may be caused by faulty alignment of lens and focusing mechanism.

And you are invited to forward your camera to Central Repair Department for correction of the difficulty, *without charge*. In connection with this service, which is offered solely in the interest of helping fans make better, finer pictures and so get more pleasure out of their hobby, Central points out that its equipment for correcting lens focusing troubles is the only one of its kind now in use.

This equipment, developed by Cen-

tral's own engineers, is described as a "focusing microscope" and is said to be an unexcelled means of checking lenses to get correct focus.

Other camera repairs—reconditioning of cases, insertion of new lenses, shutter adjustment, etc.,—can be had at nominal cost by sending cameras to Central's Repair Department. Only expert technicians are employed.

Cost estimates will be furnished if desired before any work is done.

* * *

Toning Colors

Kodachrome enthusiasts will welcome the announcement of the Mansfield Photo Research Laboratories, 701 S. LaSalle Street, Chicago, Illinois, regarding their new line of single solution color toners.

These toners are available in brown, blue, green and magenta colors in 32 oz. bottles of concentrated solution. They are ideal for toning title strips



that are intended for splicing into the Kodachrome reels, also suitable for use on black and white films, permitting the toning of complete reels or suitable scenes in any of the aforementioned colors.

According to the manufacturer the toning action does not affect the projection quality of your film. The toners do not stain the entire film, toning only the black metallic silver that forms the image, leaving the highlights sparkling clear and brilliant. These toners are now being put on the market through retail photographic stores throughout the country.

* * *

New Neg-Pos Service

The American Film Corporation, 6227 Broadway, Chicago, are marketing standard brand 8 and 16mm negative films for processing by the negative-positive method. The price of the film includes development of the negative and one positive print. Actually you buy 100 ft. of film and receive, after processing, 200 ft. The original negative is returned with the positive. This negative may be saved and at any later date additional positives may be made from it.

The advantages of this negative-positive method of processing are obvious. The master film as represented by the negative is preserved. Valuable scenes of growing children, travel scenes, etc. that cannot be easily retaken are preserved in negative form and positive after positive may be made for projection as needed.

Complete literature and prices may be had by writing the American Film Corp. direct.

* * *

"Thalmetal" Tripod

There seem to be good arguments for both wood and metal tripods. Thalhammer Company, realizing this, have designed their new Thalmetal model.

Upper sections are of highly polished aluminum channel, and lower sections of black hardwood. They point out the following advantages of this combination. Retains the flexibility and lightness of wood, and the beauty of finish, durability, and compactness of metal.

This beautiful model incorporates all of the exclusive Thalhammer features, including Surefoot points and Rigidized Construction a new important feature is the leg screw arrangement that keeps the legs at proper tension at all times. Instant-on Camera Plug, precision construction, large panning base, and chromium finish are desirable features of the head.

For more information write Thalhammer Company, 1015 W. 2nd. St., Los Angeles.

* * *

Bass Bargaingram

The great Bass Still Bargaingram No. 242 is ready for distribution, according to Bass Camera Co., 179 W. Madison St., Chicago, who state this new 72 page catalog is an up-to-date exposition of cameras, enlargers, apparatus, and supplies with all new text books. A copy of this useful catalog will be mailed free to readers of Home Movies upon request.

* * *

8 mm. Tripod

Designed and placed on the market especially for 8mm movie makers is the new Tru-Pan Tripod by Bell & Howell, Chicago.

Its two-section hardwood legs, which are strong and rigid, give it an economy feature. The smoothly operating pan and tilt head is the same as that on the B. & H. All-Metal Tripod. Both pan and tilt may be operated and locked independently.

While designed for 8mm camera use, it is said to be strong enough for use with any Filmo 16mm camera.

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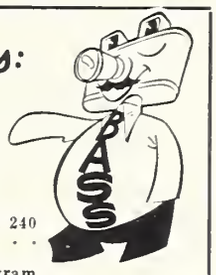
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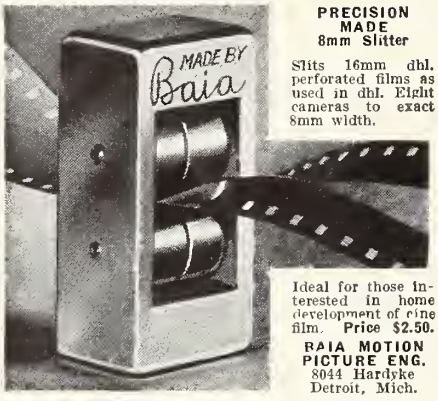
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CINETINTS for coloring your 16mm or 8mm film. Set of six colors $3. At your Dealer or direct.
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318 Jackson Street Los Angeles, Calif.

Title Card Printers

Amateurs interested in printing their own title cards with type will find the free catalog on hand printing presses available from Kelsey Presses, Meriden, Conn., extremely interesting. It illustrates and describes numerous models of small and inexpensive printing presses and type fonts adaptable to amateur title card printing.

* * *

"Anodized" Tripods

The Lafayette Camera Division announces a new tripod which incorporates a number of distinctive features. First, it is all aluminum; it is so designed to add strength and rigidity to this light-weight material; and all parts are "Anodized"—a new process finish which resembles steel both in appearance and resistance to wear and surface scratches.

This tripod is available in two three-section models. Both extend to a maximum height of 62 inches and telescopes to 33 and 25 inches respectively.

* * *

Backyard Movies . . . .

• *Continued from Page 494*

ers of the different buildings were so keenly interested in the film. It brought to them many features of the school system which they never get to see in person.

I believe this is an idea that can be adopted by other amateurs and educators alike who are interested in shooting movies for the entertainment and

TITLE AREA CHART

Areas are for 16mm cameras with 1" lens and 8mm cameras with 12½mm (½") lens. Distance from camera is computed from lens iris to title card. Allow for reasonable border, i.e., indent lettering.

Distance From Camera	Area	Distance From Camera	Area
3"—1¼"	x 7/8"	22"— 8¾"	x 6½"
4"—1⅝"	x 1 3/16"	23"— 9⅛"	x 6⅞"
5"—2 "	x 1½"	24"— 9½"	x 7⅛"
6"—2⅜"	x 1¾"	25"—10 "	x 7½"
7"—2¾"	x 2 1/16"	26"—10⅜"	x 7¾"
8"—3⅛"	x 2⅜"	27"—10¾"	x 8⅛"
9"—3½"	x 2⅝"	28"—11⅛"	x 8⅜"
10"—4 "	x 3 "	29"—11½"	x 8⅝"
11"—4⅜"	x 3¼"	30"—12 "	x 9 "
12"—4⅝"	x 3⅜"	31"—12⅜"	x 9¼"
13"—5⅛"	x 3⅞"	32"—12¾"	x 9½"
14"—5½"	x 4⅛"	33"—13½"	x 9⅞"
15"—6 "	x 4½"	34"—13½"	x 10¼"
16"—6⅜"	x 4¾"	35"—14 "	x 10½"
17"—6¾"	x 5⅛"	36"—14⅜"	x 10¾"
18"—7⅛"	x 5⅜"	37"—14¾"	x 11⅛"
19"—7½"	x 5⅝"	38"—15¼"	x 11⅜"
20"—8 "	x 6 "	39"—15⅝"	x 11¾"
21"—8¼"	x 6¼"	40"—16 "	x 12 "

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Dept. H12 N. Y. C.

enlightenment of their schools.

—Roy V. Jordan.

Living Snapshots

I have made two 8mm reels using the idea of snapshots that come to life. "Living Snapshots" is the title. The opening shot shows my wife looking at a snapshot album. Spotting an interesting picture she draws the album closer to her. Here I cut to a closeup shot showing the album coming closer to the camera until the picture completely fills the frame area. There are a few frames of the "still" photo, then it suddenly breaks into action—coming to life on the screen.

In filming these movies, I momentarily replace my cine camera with my candid camera on the tripod and make a shot of the scene or action just filmed. In the darkroom, this shot is enlarged and later placed in our album.

Those who have equipment for making enlargements of their movie film can make the album pictures in this way and dispense with the still camera.

So pleased are my friends with these movies they invariably ask for copies of the still pictures as souvenirs.

—John Claus.

Title Troubles

• *Continued from Page 496*

one standard size, believing that most amateurs can so construct their titling equipment to accommodate them.

If your area is too small, you can copy the title with a still camera to the exact size to fit your titler. If you use most of our backgrounds, and find this copying too costly, then we would suggest you make over your apparatus to take this size background, for in the long run this will be cheaper.

Q. In making a calendar shot, I want to show a shot of the entire calendar, then zoom into a close-up of just one day. How can I do this so that the entire shot will be sharp at all times? H. V. B., Boston, Mass.

A. I would suggest doing this via the single exposure process. After each exposure move the camera a bit closer, then focus carefully. If you want to do it with the camera running at normal speed, then you must have some one change the focus as the camera is zoomed forward. At close distances this will probably be impossible, especially if you are using auxiliary lenses. In this instance you will probably have to shoot the calendar as a whole first, zoom the camera half way to the close-up position, change front lenses, and then continue the zoom when the exposure begins again. This will mean an out of focus print during the exposure, but if the zoom is fast enough, the audience won't object. Extra light and a smaller stop opening will keep the focus sharper during the zoom.

I've Got a Problem

• *Continued from Page 492*

gradual shortening of the lower loop. Check over your film for poor splices and see if this is not your trouble.

Fog Effects (G. Prentice, Miami, Fla.)

A continuity I am about to shoot requires a couple of scenes to be shot as though taken in a fog. How can I best produce this effect?

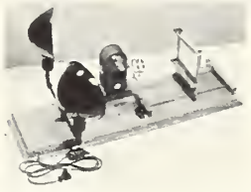
Fog effects in movies can be obtained in several ways. Some amateurs recommend using smoke before the lens. However, the density of the smoke will vary and not produce true fog conditions. In Hollywood, they frequently resort to spraying the set with a fine mist of mineral oil, but of course this method is beyond the capabilities of the average amateur. The most successful way to gain fog effect is by using a fog filter obtainable from your photographic dealer.

Definition (J. T. Smith, Sydney, Australia)

Which would give the sharpest definition—an f/1.9 lens used at the f/3.5 stop, or an f/3.5 lens used wide open?

There should be no difference whatever in the definition of the two lenses described when used at f/3.5. Usually, lenses have a definite point at which they give a maximum definition and some makes of lenses vary as to the precise position of this maximum point. But any such difference would be so infinite as to be unnoticeable on the screen.





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200 ft. 8mm—notched in four 25 ft. scored double 8 rolls, including DAYLIGHT LEADERS between each load (Weston 8)—$1.75

400 ft. 16mm—measured and notched in convenient 100 ft. lengths—$4.00

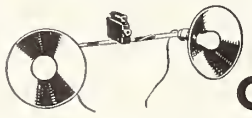
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The Reader Speaks

• *Continued from Page 488*

film ratings. Are we to understand that the regular 16mm ratings are the same for the 8mm films, too? This is not true as the 16mm Eastman regular panchromatic has a Weston rating of 16, while the 8mm panchromatic has a Weston rating of only 8.

—*W. Winston*

Cine Workshop . . . .

• *Continued from Page 511*

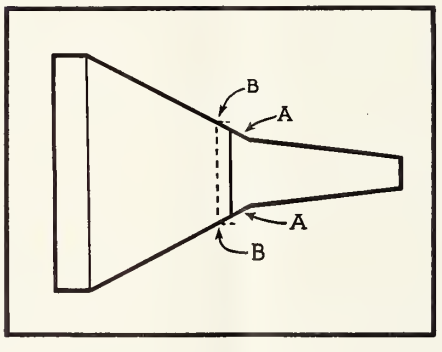
era lens. The assembly is adjustable for critical focusing; so by screwing the binocular lens out to the limit, I obtained shots of excellent focus at all distances.

Shots taken across the street or of distant landscapes appear as though taken from but half the distance. Using this "telephoto" lens high up in the grandstand, I made some shots of a football game recently which appeared, when screened, to have been filmed right from the sidelines!

—*C. A. Fineron*

Sunshade

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ANNUAL INDEX

Index By Topics

A

Adding sound to movies: 51.
Aerial shots on ground, continuity: 312.
African Movie of the Month: 181.
Amateur clubs: 17; 59; 100; 142; 188; 236; 282; 317; 365; 406; 452.
Animated backgrounds: item, 411.
Animation: 18; 147; 184; 280; 454.
Animation, equipment for: 146.
Anti-Halo films: item, 440.

B

Baby continuity: 50; 138.
Background, art: item, 4.
Background projection: problem, 2; 385.
Backgrounds animated: item, 411.
Backgrounds, using our titles: 228.
Backyard continuity: 420.
Backyard Movies: 6; 45; 114; 152; 210; 222; 312; 352; 394; 442.
Base for camera: item, 411.
Believe it or not continuity: 114.
Binoculars as telepoto: item, 148.
Black and White to color: item, 326.
Board for editing: item, 62.
Brake on rewind: item, 149; item, 239.
Bulk film: item, 150.
Burnt film: problem, 176.

C

Camera base: item, 411.
Camera case: item, 65; item, 368.
Camera shutters: problem, 77.
Cameras, foreign: item, 178.
Cartoon machine for animation: 147.
Cartooning: 184; 280; 454.
"Celebrity" continuity: 353.
Cement, film: problem, 88.
Centering titles: item, 62; 105; 288; 390.
Changer, film: item, 104.
Chemical fades: 318.
Xmas Movies, 505.
Clip, film: item, 288.
Close-ups, ultra: item, 193.
Club libraries, films for: item, 438.
Club activities: 236; 282; 317; 365; 406; 452; 17; 59; 100.
Club news: 142; 188; 506.
Color film with exposure meter: 408.
Comics aid titling: 114.
Contest winners, HOME MOVIES: 358.
Contests and winners: 10.
Continuities: 6; 10; 46; 50; 94; 134; 185; 210; 220; 229; 230; 276; 277; 312; 320; 321; 324; 352; 394; 398; 442.
Continuity: 189.
Continuity and titling: 186.
Contrast in titles: 318.
Control panel criticism: item, 44.
Cueing ideas for sound: 405.
Cutting and editing: 366.

D

Desensitizer; problem, 88.
Developer for reversal: problem, 176.
Developer, weak: problem, 88.
Development, drum: problem, 42.
Developing, Eastman: problem, 42.
Developing idea: item, 44.
Developing motor: item, 105.
Developing pan film: problem, 117.
Developing rack, self adjusting: 458.
Developing rack rods: item, 459.
Developing titles: 99.
Dog continuity: 352.
Dolly, camera: item, 368; item, 411.
Double exposed titles: problem, 354.
Double exposure: 233.
"Dream" camera additions, 8 mm.: 57.
"Dream" camera; 8 mm.: 16; 57; 97; 234; item, 438; 97.
Drum, development: problem, 42.
Drum, motor driven: item, 104.
Drum processing: 400.
Drying film: problem, 354.

E

Eastman developing: problem, 42.
Editing: 12; 52; 98; 322; 450.
Editing aid: problem, 326.
Editing board: item, 62.
Editing board held down: item, 411.
Editing box: item, 104.
Editing cabinet: item, 62.
Editing and cutting: 366.
Editing reel: item, 192.
Editing and titling: 12; 322.
Eight mm. camera "DeLuxe," 399.
Eight mm. "dream" camera: 16.
Eight mm. fast films: problem, 355.
Eight mm. "hopped up": 357.
Eight mm. negative: problem, 36; 117.
Eight mm., sound for: 139.
Eight mm. speed cameras: problem, 36.
Electric motor adapter for 8 mm.: 357.
Enlarger for 8 mm.: item, 192.
Enlarging 16 mm.: item, 193; item, 238.
Experimental Cine Workshop: 20; 62; 104; 148; 192; 238; 288; 326; 368; 410; 458; 510.
Exposure meter adapter for titling: problem, 354.
Exposure meter: problem, 440.
Exposure Meter Guide: 21; 74; 110; 198; 254; 382; 421; 454.
Exposure meter with color: 408.
Exposure Table for Photoflood lamps: 25; 58; 414; 471.
Exposing titles: problem, 310.
Equipment approved: problem, 2.
Equipment for developing titles: 99.

F

Fade, lens: problem, 272.
Fade-ins: problem, 2.
Fade-out attachment: item, 62.
Fader, home made: item, 326.
Fades and dissolves: problem, 42; 318; 333.
Fading device: item, 106.
Fading glass: item, 106.
Fading and wipe for "dream" camera: 56.
Farmer's Reducer formula: 465.
Fastner for film: item, 20.
Film cement: problem, 88.
Film changer: item, 104.
Film loading aid: item, 410.
Film markings: problem, 224.
Film printer: item, 105.
Film rack: item, 104.
Film ratings: problem, 310.
Film, reversal: problem, 42.
Film scratches: problem, 42.
Film speed: problem, 250.
Film, tinted: problem, 310; problem, 392.
Film's life span: item, 390.
Filters: 316.
Filter factor charts: 330; 380.
Filter factor compensator: 330; 380.
Filter holder adapter: item, 458.
Filters with exposure meter: problem, 224.
Finder, "dream" camera, Parallax: 56.
Finder repositioned on 8 mm.: 357.
Fine grain: 178.
First annual cine show, 512.
Fixed focus lens: problem, 88.
Fixed lens, focusing: item, 238.
"Flivver" continuity: 262.
Focusing mount: problem, 2.
Footage counter for 8 mm., building: 16.
Football continuity: 394.
Frame counter for 8 mm., building: 16.
Forecast film, continuity: 352.
Formulas for reversing titles: 427.
Foreign cameras: item, 178.
Friendship reel continuity: 46.
Fundamental book: problem, 42.
Fuzzy pictures: problem, 440.

G

Gadget bag, tripod: item, 369.
Glass, shooting through: 325.
Grain, negative fine: item, 176.
Grindstones as rewinds: item, 148.
Gold continuity: 398.
Guest continuity: 442.

H

Hand crank for 8 mm., building: 16.
Haze debunked: 360.
Here's how: item, 116.
Hollywood edits movies: 98.
Homebuilding record, continuity: 352.
Home dimming systems: 20; 63.
Home made fader: item, 326.
HOME MOVIES Titler, additions to: 55.
Homespun continuity: 45.
"Hoss opera" continuity: 230.

I

Illustrations for titling: problem, 2.
Intensifying and reducing: problem, 132.
Intensifying over-exposed shots: item, 4.
Interior filming: 15; 402; 448.
Interiors from Outside: 58.
Iris device: item, 105.
Iris fades: 318.
It's New to Me: 150; 194; 242; 295; 310; 380; 409; 457; 509.
I've Got a Problem: 2; 42; 88; 132; 176; 224; 272; 354; 392; 440.

L

Lamp, indoor portable: 24.
Lamp wattage: problem, 42.
Lap-dissolve: problem, 176.
Lens adapter, close-up: item, 459.
Lens mount: problem, 117.
Lens openings: problem, 132; problem, 249.
Lenses for titling: problem, 440.
Lenses, wide angle: 361.
Lenses, telephoto: problem, 176; 449.
Let's Get Together: item, 4; item, 44; item, 90; item, 134; item 178.
Light dimming system: item, 20; item, 163; 326.
Light increase on projectors: item, 149.
Lighting equipment: item, 106.
Lighting Int.: 15; 24; 201; 403; 448; 503.
Lightning pictures: item, 20.

M

Make-up for color film: item, 106.
March of Industry: 22; 64; 106.
Masking film: problem, 224.
Masks: problem, 177.

Page Number Guide
1939 ISSUES OF
HOME MOVIES

January	2
February	42
March	86
April	129
May	173
June	219
July	270
August	310
September	350
October	390
November	438
December	485

Matte Box for 8 mm. camera: 234.
Meter reading: problem, 88; 132; 392.
Miniature, shooting in: 13, 52; 102.
Mini-movies & Hollywood: 93.
Mirror tricks with 16 mm.: 141.
Motor driven drum: item, 104.
Mount, focusing: problem, 21.
Mount, lens: problem 117.
Movie enlargements: item, 238.
Movies of the Month: 9; 49; 95; 143; 181; 227; 275; 315; 397; 445; 500.
Music with movies: problem, 177; 404.
Musical continuity: 333.

N

National Park continuity: 320.
Negative and Positive: item, 44; item, 134.
Negative, 8 mm.: problem, 36; 117.
Negative-Positive vs. Reversal: item, 90.
Negative vs. Reversal: problem, 2.
New York World's Fair continuity: 220.
Night shooting: problem, 272.
Non-halation film: problem. 88.

O

Odd shots continuity: 222.
One hundred ft. reels for 8 mm. cameras: 357.
Optical printer does tricks: 281.
Out-of-focus projection: problem, 88.
Out of frame: problem, 132.
Over-exposed shots intensified: item, 4.
Over-exposed shots, don't junk: 446.
Overloaded reels: item, 257.

P

Paint for processing equipment: 411.
Panchromatic reversing: problem, 88.
Parallax corrector: item, 230; item, 326.
"Personalized" continuity: 333.
Picnic continuity: 229.
Playhouse continuity: 114.
Poem continuity: 152.
Printer does tricks, optical: 281.
Printer, film, item 105.
Processing aid: item, 459.
Processing, drum: 400.
Projection, background: problem, 2.
Projection focusing idea: item, 288.
Projector as power unit in drum development: item, 328.
Projector, gear driven: item, 150.
Projector light increase: item, 149.
Projector, reverse: problem, 2; item, 368.
Projector stand: item, 63.

Q

Quiz, cine: 352; 394.
Quiz continuity: 94.

R

Rack, film; item, 104.
Rack revolver: item, 410.
Raincoat for camera: item, 192.
Ratings, film: problem, 310.
Recorder, building sound: 191; 286.
Recording, sound: problem, 310; 450.
Reducing bath: problem, 117.
Reducing underexposed shots: item, 4.
Reel adjuster: item, 120.
Reel, editing: item, 192.
Reels, peg for: item, 411.
Reflectors: 401.
Release, camera: item, 193.
Release, lock: item, 193.
Reversal developer: problem, 176.
Reversal film: problem, 42.
Reversal, home: problem, 250.
Reversal vs. negative: problem, 2.
Reversal vs. negative-positive: item, 90.
Reversal question: item, 134.
Reverse action, 8 mm.: problem, 354.
Reverse bracket: item, 63.
Reverse, streamline: item, 220.
Reverse projector: problem, 2.
Reversing panchromatic: problem, 88.
Review of films: 14; 56; 103; 144; 187; 237; 283; 322; 367; 407; 453.
Rewind brake: item, 149; item, 239.
Rewinds, films: 326.
Rewinds from grindstones: item, 148.
Rheostat fades: 318.
Road signs for titling: 145.

S

Safe light, red: problem, 392.
Scenarios: 76, 138; 229; 276; 398; 451.
School continuity: item, 15.
School films, 499.
Scoring guide for sound: item, 369.
Scrapbook continuity: 442.
Scratches, film: problem, 42; item, 148,
Screen test continuity: 11.
Sharpshooter continuity: 114.
Shaver, continuity for little: 442.
Shooting in Chicago and Brooklyn: 116.
Shooting San Francisco Worlds Fair: 137.
Short cuts on cartooning: 184.
Short ends, uses for: item, 421.
Shrunk or stretched film: problem, 440.
Shutters, camera: problem, 77.
Shutter speed testing: item, 148; item, 239.
Single 8 adapter: item, 288.
Single frame release for 8 mm.: 16.
Sixteen mm. enlargements: 410.
Sixteen "pro" camera: 96; 114.
Sixteen, sound for: 139.
Slack control: item, 289.
Slitter, 8 mm.: item, 288.
Slow motion: 183.
Slow speed cameras: 182.
Snapshots filmed: 312.
Snow miniature: 102.
Sound, adding: 51; 500.
Sound equipment, building home, 232.
Sound for 8 mm. & 16 mm.: 139; 364.
Sound kits, building: 101.
Sound mixer: item, 289.
Sound recording: item, 160; 310; 450.
Sound recorder, building: 191, 284.
Speed cameras, 8 mm.: problem, 36.
Speed checker: item, 105.
Splices, temporary: item, 118.
Splices, quick: item, 256.
Split stage: item, 132.
Spooling aid, film: item, 28.
Still projection: item, 328.
Stop motion: 146; 147.
Sunshade for 8 mm. camera: 234.
Swappers: items, 220.

T

Take-up, slack: item, 20.
Taker-upper, slack: item, 238.
Telephoto from binoculars: item, 148.
Telephoto lenses: problem, 176; problem, 224, item, 328; 449.
Temperature control, washing: item, 459.
"The Reader Speaks": 4; 44; 90; 134; 178; 220; 390; 438.
Timer, delayed: item, 458.
Tinted Film: problem, 310; problem, 392.
Tinted titles: item, 20.
Tinting poorly exposed pictures: item, 193.
Title area chart: 412.
Title backgrounds: 54; 123; 167; 211; 304; 344; 385; 431; 453; 498.
Title backgrounds, using our: 228.
Title cards: item, 458.
Title center: item, 62; item, 105; item, 289; item, 390.
Title developing: 99.
Title exposures: problem, 319; 355.
Title letters: item, 328.
Title making exposure chart: 418.
Title Troubles: 26; 66; 196; 258; 332; 412; 468; 496.
Titler additions, HOME MOVIES: 55.
Titler, photoflood accessory: item, 256.
Titles: item, 20; 501.
Titles, double exposed: problem, 354.
Titles, photos for: problem, 392.
Titles, trick: 233.
Titling: 19; 145; 190; 319; 322; 363.
Titling and continuity: 186.
Titling and editing: 12; 322.
Titling ideas, seven: 279.
Titling with a movie letter: 6.
Titling lenses: item, 440.
Titling with illustrations: problem, 2.
Travel continuity: 6; 189.
Trick photography: 141; 232; 235; 318; 447.
Trick titler: item, 23.
Trick title: item, 26.
Tripod head, combination: 278.
Tripod level: item 288.
Tripod tilt top: item, 368.
Tripod for windshield: 326.
Turret front for 8 mm.: 399.
Type for titling: 19.

U

Under-exposed shots, don't junk: 446.
Under-exposed shots reduced: item, 4.
Utility case: item, 410.

V

Vacation Contest winner for 1938: 10.
Vacation continuity: 276; 324.
Variety of movie shows: 403.
Viewer: problem, 42; item, 368; item, 459.
Viewing box; item, 239.

W

Wattage, lamp: problem, 42.
Wattage increase in lamp: problem, 333.
Western scenario: 277.
Windback for dissolves for 8 mm.: 399.
Windshield tripod: item, 326.
Wipe and fading device for "dream" camera: 57.
Wipe offs: item, 224, 447; item, 458.
Wipe off assembly: item, 326.
Wipes, home-made: item, 192.
World's Fair continuity: 152; 320.
World's Fair at night: 182.

Index By Titles

Page
2..I've Got a Problem
4..The Reader Speaks
6..Backyard Movies
9..Here's January's "Movie of the Month"
10..Here's Vacation Contest Winner for 1938
11..Give Your Friends a Screen Test—It's Fun
12..Simple System for Home Editing and Titling
13..In a Pinch — Shoot 'em in Miniature
14..Tell Me What's Wrong with My Film
15..Don't Fear Interior Filming — It's a Cinch
16..The "Dream" Camera Is Now an 8 mm. Special
17..With Amateur Clubs from Coast to Coast
18..Answering a Few Puzzlers on Animation
19..Choosing a Type for Titling
20..The Experimental Cine Workshop
21..Exposure Meter Guide
22..March of Industry
24..Portable Lamp an Aid to Home Movies
25..Exposure Tables for Photoflood Lamps
42..I've Got a Problem
44..The Reader Speaks
46..Backyard Movies
49.."Insomniac" Month's Best
50..Every Amateur Can Shoot This Continuity
51..Let's Add Sound to Our Movies—It's Easy
52..Editing Gave Me Four Swell Productions
53..Why not Let Miniatures Come to the Rescue
54..Title Backgrounds for You
55..A Few Additions to "Home Movies" Titler
56..Tell Me What's Wrong With My Film
57..The "Dream" Camera Adopts Two Accessories
58..Shooting an Interior from the Outside
58..Exposure Tables for Photoflood Lamps

59..With Amateur Clubs from Coast to Coast
62..The Experimental Cine Workshop
64..March of Industry
66..Title Troubles
74..Exposure Meter Guide
88..I've Got a Problem
90..The Reader Speaks
93..Hollywood Experiments with Mini-Movies
94..Why Not a Screen Quiz?—of Just the Family
95..Movie of the Month
96..The "Pro-Sixteen" for the 16 mm. Gadgeteers
97..Now—Let's Use the "Dream" Camera
98..This Is How Hollywood Edits Movies
99..A Few Tips on Title Developing at Home
100..With Amateur Clubs from Coast to Coast
101..This Is "Home Movies" Sound Kit —Build It
102..Snow Miniature for Less Than a Dollar
103..Tell Me—How I Can Improve My Film
104..The Experimental Cine Workshop
106..March of Industry
110..Exposure Meter Guide
114..Backyard Movies
123..Title Backgrounds for You
132..I've Got a Problem
134..The Reader Speaks
137..I Shot the San Francisco World's Fair
138..Here's a New Baby Continuity That's All Right
139..Home Made Sound for Eight or Sixteen
141..Mirror Tricks with the "Pro-Sixteen"
142..How We Made a Success with Our Club
143..Movie of the Month—"Chicagoland"
144..Tell Me—How I Can Improve My Film
145..You Can Make Your Own Road Signs
146..Camera Equipment Used in Animation Work
147..An Amateur Tries Cartooning
148..The Experimental Cine Workshop
150..It's New to Me
152..Backyard Movies
167..Title Backgrounds
176..I've Got a Problem
178..The Reader Speaks
181..Woman Makes Movie of Month—Africa
182..Cameras for Recording Fairs by Night
183..Speed Up Action by Time Lapse Cinematography
184. Cartooning Hints and Shortcuts
185..Try This Continuity on Your Panchromatic
186..Titling an Aid to Continuity
187..Tell Me—How I Can Improve My Film
188..Another Club Success Story—Kansas City
189..This Is How a Professional Shoots Travel
190..So You Want Us to Confess Our Mistakes
191..Details for Making Simple Sound Recorder
192..The Experimental Cine Workshop
194..It's New to Me
196..Title Troubles
198..Exposure Meter Guide
210..Backyard Movies
211..Title Backgrounds for You
220..The Reader Speaks
222..Backyard Movies
224..I've Got a Problem
227..Movie of the Month
228..Methods of Using Our Title Backgrounds
229..Here's a Picnic Continuity That's Tops
230..When Out West—Shoot a "Hoss Opera"
232..More Details About Building Home Sound Equipment
233..A Few Simple, Basic Cine Tricks
234..Making Good Movies Better with the "Dream" Camera
235..Hollywood Shoots Thru Glass—This Way
236..Highlights of Amateur Club Activities
237..Tell Me How I Can Improve My Film
238..The Experimental Cine Workshop
242..It's New to Me
254..Exposure Meter Guide
258..Title Troubles
270..The Reader Speaks
272..I've Got a Problem
275..Movie of the Month
276..Let's Tie Up Those Vacation Shots
277.."Green Pastures"—a Swell Documentary Film Idea
278..A Gadget That Leads a Double Life
279..Seven Tested Titling Ideas—They're Good
280..Lantz Movie Explains How to Animate
281..Cinebug's Optical Printer Does Tricks
282..Des Moines Club Grew and Grew—Here's How
283..Tell Me How I Can Improve My Film
284..Here's How Home Sound Recorder Operates
285..It's New to Me
288..The Experimental Cine Workshop
304..More Title Backgrounds for You
310..I've Got a Problem
312..Backyard Movies
315..Movie of the Month
316..A Little Piece of Glass—But What a Difference It Makes
317..Mid-Summer Speeds Club Activities
318..Fade In—Fade Out—Its Easy
319..Why Extreme Contrast in Titles
320..Come—with Your Camera—to Wonderland
321..Who, When, What, and Where—to Shoot at the Fair
322.."Edit—and Give Us More Titles"—Say Contest Judges
323..Tell Me How I Can Improve My Film
324..Put Tomorrow's Thrills in Today's Vacation Films
325..It's New to Me
326..The Experimental Cine Workshop
330..Filter Factors for Popular 8 mm. and 16 mm. Cine Films
330..Filter Factor Compensator
332..Title Troubles
344..More Title Backgrounds for You
352..Backyard Movies
352..Cine Quiz
354..I've Got a Problem
357..An Amateur "Hops Up" His Eight
358..The Winners—and the Twelve Best Contest Films
360..Debunking the Haze Bugaboo
361..For Bigger Feet—Use a Wide Angle Lens
362..Reel Thrills in Home Processing
363..Title Idea Saved Amateur Nine Dollars
364..Sound for Films—8 mm. or 16 mm. for a Few Dollars
365..Feminine Filmers Accent Club Activities
366..A Professional's Hints on Cutting and Editing
367..Tell Me How I Can Improve My Film
368..The Experimental Cine Workshop
370..It's New to Me
380..Filter Factors for Popular 8 mm. and 16 mm. Cine Films
380..Filter Factor Compensator
383..Exposure Meter Guide
385..Title Backgrounds for You
390..The Reader Speaks
392..I've Got a Problem
394..Backyard Movies
394..Cine Quiz
397..Movie of the Month
398.."Golfia"—Next Sunday's Shooting Script
399..Do You Want a Super—DeLuxe Eight
400..Reel Thrills in Home Processing
401..Harness the Sun—for Shady Filming
402..Lighting Expert's Tips on Indoor Filming
403..Give 'Em Variety in Your Home Movie Shows
404..A Sound Idea for Adding Music to Films
405..Recorded Music Answer to Cine Sound Demand
406..Breezy Bulletins Promote Cine Club Activities
407..Tell Me How I Can Improve My Film
408..Stick by Your Meter for Kodachrome Results
409..It's New to Me
410..The Experimental Cine Workshop
412..Title Troubles
412..Title Area Chart
414..Exposure Tables for Photoflood Lamps
418..Exposures for Title Making
421..Exposure Meter Guide
431..Nine New Title Backgrounds
438..The Reader Speaks
440..I've Got a Problem
442..Backyard Movies
442..Cine Quiz
445..Movie of the Month
446..Don't Junk Your Under or Over-Exposed Shots
447..Let's Make Some Wipe-Offs
448..How Would You Light This Scene
449..There's Magic in a Telephoto Lens
450..Hollywood or Home—Good Editing Makes 'Em "Box Office"
451..Records Provide Sound, Plot, for Home Movies
452..Amateur Clubs Shooting Super-Colossals
453..Tell Me How I Can Improve My Film
454..Animation—Made to Order for You
455..It's New to Me
458..The Experimental Cine Workshop
464..Exposure Meter Guide
468..Title Troubles
471..Exposure Tables for Photoflood Lamps
499..Teachers Aid Students Produce Films
500..Movie of the Month
501..Put A Little "Oomph" in Your Xmas Movie!
502..Keep Scene Footage Down—For Snappier Editing
503..Solve This Lighting Quiz For Xmas Filming Tips
504..Yes—You, Too, Can Backdrop Your Movies—Here's How
505..Some Like Reversal Titles
506..Shows For Shut-Ins Spreading Fast Among Clubs
507.."Tell Me How I Can Improve My Film . . ."
508..Synchronizing Sound To Home Movies Is Simple
509.."It's NEW To Me!"
510..Experimental Cine Workshop
512..Home Movies' First Annual Cine Show!

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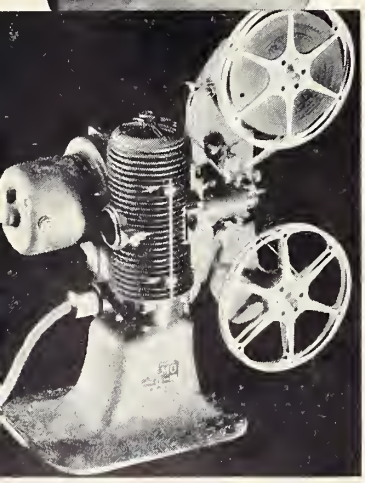
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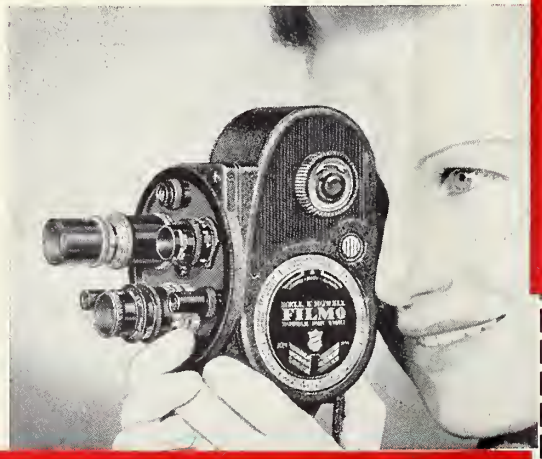


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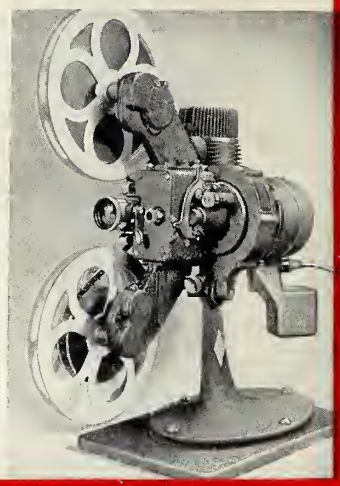
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